

Handel's *Acis and Galatea*: Mozart, Mendelssohn, and Performance Practices of the Eighteenth
and Nineteenth Centuries

By

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Abstract

In 1718, George Frideric Handel premiered *Acis and Galatea* for the Duke of Chandos. In 1788, Wolfgang Amadeus Mozart's adaptation of Handel's masque debuted, and after forty years had passed, Felix Mendelssohn's adaptation premiered. Through an analysis of the two adaptations, each composer's approach to presenting older music comes to the forefront of a discussion on performance practice. In the Mozart version, the addition of wind parts epitomizes the sound of the Viennese school. In Mendelssohn's version, he makes such remarkable changes to Handel's score that certain movements are completely reconceived. Moreover, the historical background of Mozart and Mendelssohn shares common elements such as early training in transcription and emulation. This prepared each composer for the task of making an adaptation of Handel's masque. This similar background sheds light on the way these two composers were trained in composition early in their careers, their capacity to supplement newly composed music, and their involvement with the civic choral societies.

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List of Musical Examples

2.1	G.F. Handel, <i>Acis and Galatea</i> , Overture, mm. 76-81	16
2.2	G.F. Handel, <i>Acis and Galatea</i> , "I Rage," mm. 1- 10	18
3.1	W.A. Mozart, <i>Acis und Galatea</i> , act 2, "Bedenk doch, o Schäfer," mm. 1-7	30
3.2	G. F. Handel, <i>Acis and Galatea</i> , "Consider, Fond Shepherd," mm. 1-10	30
3.3	W.A. Mozart, <i>Acis und Galatea</i> , act 2, Introduction, mm. 111-115	31
3.4	W.A. Mozart, <i>Acis und Galatea</i> , act 2, "Du röter als die Kirsche," mm. 1-3	32
3.5	W.A. Mozart, <i>Acis und Galatea</i> , act 1, "Still, du kleines Wipfelchor," mm. 1-4	33
3.6	G.F. Handel, <i>Acis and Galatea</i> , act 2, "O ruddier than the cherry," mm. 37-41	35
3.7	W.A. Mozart, <i>Acis und Galatea</i> , act 2, "Du roster als die Kirsche," mm. 35-44	36
3.8	G.F. Handel, <i>Acis and Galatea</i> , "Love in her eyes sets playing," mm. 1- 17	37
3.9	W.A. Mozart, <i>Acis und Galatea</i> , act 1, "Lieb in ihr Aug' verkrochen," mm. 1-3	38
3.10	G.F. Handel, <i>Acis and Galatea</i> , "Would you gain," mm. 1- 26	40
3.11	W.A. Mozart, <i>Acis und Galatea</i> , act 2, "Strebst du nach der zarten Schönen," mm. 1-21	41
4.1	Felix Mendelssohn, <i>Acis und Galatea</i> , act 2, "Ich rase," mm. 1-3	52
4.2	Felix Mendelssohn, <i>Acis und Galatea</i> , act 2, "Willst du Schönste verweilen," mm. 4-10	52
4.3	Felix Mendelssohn, <i>Acis und Galatea</i> , act 1, "Selig, Gluck" chorus, mm. 1-7	55
4.4	Felix Mendelssohn, <i>Acis und Galatea</i> , act 1, "Selig Gluck" duet, mm. 78-84	56
4.5	G.F. Handel, <i>Acis and Galatea</i> , "Happy we" duet, mm. 42-46	56
4.6	Felix Mendelssohn, <i>Acis und Galatea</i> , act 2, "Selig Gluck" duet, mm. 71-77	57
4.7	G.F. Handel, <i>Acis and Galatea</i> , "Happy we" duet, mm. 37- 41	57
4.8	Felix Mendelssohn, <i>Acis und Galatea</i> , act 1, "Selig Gluck," mm. 47-61	59
4.9	G.F. Handel, <i>Acis and Galatea</i> , "Happy we" chorus, mm. 26-8	59
4.10	Felix Mendelssohn, <i>Acis und Galatea</i> , act 2, "Muss ich dem Teuren Klage weihn," mm. 1-19	60
4.11	G.F. Handel, <i>Acis and Galatea</i> , "Must I my Acis still bemoan," mm. 1- 34	60
4.12	Felix Mendelssohn, <i>Acis und Galatea</i> , act 2, "Schweig, oh luft'ger Sangchor," mm. 1-13	62
4.13	G.F. Handel, <i>Acis and Galatea</i> , "Hush, ye pretty warbling quire," mm. 1- 12	63
4.14	Felix Mendelssohn, <i>Acis und Galatea</i> , act 2, "Hilf Galatea," mm. 1-3	64
4.15	G.F. Handel, <i>Acis and Galatea</i> , "Help Galatea," mm. 1- 4	65

Table of Contents

Abstract	<i>iii</i>
Acknowledgements	<i>iv</i>
List of Musical Examples	<i>v</i>
Chapter 1: Introduction	1
Chapter 2: Handel's <i>Acis and Galatea</i>	8
<i>Acis and Galatea</i> : Genre and Genesis	10
The Story of a Shepherd, a Nymph, and a Jealous Giant	13
The Music of <i>Acis and Galatea</i>	15
Reception of <i>Acis and Galatea</i>	18
Conclusion	19
Chapter 3: Mozart's Adaptation <i>Acis and Galatea</i>	21
Mozart's Engagement with Baroque Music	21
Mozart's partnership with Baron van Swieten	
and the Gesellschaft der Associierten	24
Mozart Adaptations of Handel's Music	26
Mozart's Adaptation of Handel's <i>Acis and Galatea</i>	28
Conclusion	42
Chapter 4: Mendelssohn's <i>Acis and Galatea</i>	44
Mendelssohn's Compositional Training	45
The Performance of Adaptations of Handel's Music and	
the Berlin Singakademie	46
Mendelssohn's Adaptation of Handel's <i>Acis and Galatea</i>	49
Conclusion	66
Chapter 5: Conclusion	68
Appendix: The Instrumentation of <i>Acis and Galatea</i> in Three Versions	71
Bibliography	72
Musical Scores	77

Chapter 1

Acis and Galatea: How Handel, Mozart, and Mendelssohn Shared a Common Music

George Frideric Handel (1685-1759) had recently moved to Great Britain when he began a brief stint as artist-in-residence for the Duke of Chandos, Lord James Brydges (1674-1744) in June 1717. While in his employ, Handel composed the first works of what became a sizeable body of English vocal music. The Chandos Anthems remain today some of his most beloved choral music. His opera *Acis and Galatea*, composed for an outdoor performance at the ducal residence the summer of 1718, also continues to be one of the most performed dramatic works Handel ever composed.¹ Over the course of the next few decades, he revised the work twice, and in 1743, he published a full score of a revision of the 1718 masque. Seventy years later, in 1788, Mozart (1756-1791) acquired the published score, and, upon commission from Baron van Swieten (1733-1803), adapted the score for the nobleman's circle in 1788.² Exactly forty years after Mozart's adaptation, Mendelssohn acquired the published score and, at the request of Carl Zelter (1758-1832), adapted the score for a performance with the Berlin Singakademie in March 1828.³

Despite the popularity of the original Handel version, the two adaptations remain unknown. Yet their significance to the history of the performance of Handel's music as well as performance practices in the eighteenth and nineteenth centuries remains to be discovered. This thesis explores the nature of adaptation and concepts of performance practice by addressing three composers of *Acis and Galatea* and three versions of the work spanning more than a century. Each version of the score brings to the discussion issues of historical context, composer

¹ Annette Landgraf, "Pyramids in Germany: On the German Reception of Handel's Oratorios in the Eighteenth and Nineteenth Centuries," in *Handel Studies: A Gedenkschrift for Howard Serwer* (Hillsdale, NY: Pendragon Press, 2009), 157.

² William A. Little, "Mendelssohn and the Berlin Singakademie: The Composer at the Crossroads," in *Mendelssohn and His World*, ed., R. Larry Todd (Princeton, NJ: Princeton University Press, 1991), 65.

³ *Ibid.*, 66.

biography, and performance practice concerns, which are all relevant to the analysis of the adaptation.

Performance practice represents an aspect of the ephemeral nature of music. The space between what appears on paper and what is demonstrated in a unique performance can be wide. Because of this, scholars and performers have created the concept of historically informed performance practice in a way that considers the original context and performance. Early music as a field of study for performance practice has reiterated this concept over the past century. Mozart's adaptations of *Messiah* and *Alexander's Feast* suggest a localized Viennese penchant for early eighteenth-century music, and Mendelssohn's adaptations of *Acis and Galatea* and *Israel in Egypt* add to the historical context of the Bach revival and the Berlin Singakademie.⁴ Its history is important because it represents the emergence of a focused interest in performing the music of Bach and Handel. Because of the existence of three different versions of *Acis and Galatea*, performing the one that best suites the musical forces available is now a possibility. Adaptations of early works, such as these, occupy a unique twist in the life of some compositions. While the extant score is a representation of the composer's inception, analysis of adaptations offers further insight into the differences between the original and the adaptation. This contrast illuminates the variances among performance practices, as they existed at specific moments in time. Should the performing forces be available, the adaptations are a viable and interesting choice.

In terms of performing the masque, choosing from three versions of *Acis and Galatea* allows for three unique performing experiences. The adaptations allow modern symphony orchestras and opera companies to access a Baroque opera either through Mozart's score or Mendelssohn's score. Not only does this offer a variety of musical style opportunities for such

⁴ Robin A. Leaver, "The Revival of the St. John Passion: History and Performance Practice," *Bach* 20 (1989): 40.

organizations, but it also encourages the performance of music from an array of historical eras. Along with this variety of scores, there are also options pertaining to performance practices. Looking at the changes in musical style and performance practice over the course of the eighteenth and early nineteenth centuries offers insight into how to approach each score. In light of the sensitivity to performance practice, one may present an adaptation as a means to highlight the style of each era.

Today's approach to historically-informed performance practices reflects awareness of and sensitivity to the divergence of a performance practices before 1750. Up until the 1950s, musicians tended to regard older music as existing in the same performance practice as modern music.⁵ This approach to the performance of older music came under scrutiny in the 1950s and consequently, early music is often presented today in a way that is steeped in historical-informed performance practice.⁶ The issue before scholars today has to do with differences in performing practices between each of the distinct historical practices. There is not one historically informed performance practice for all early music. However, by looking at the adaptations of Handel's *Acis and Galatea*, we are presented with the possibility of examining three unique works that exemplify the differences in historical performance practices.

Another aspect of this thesis will be a discussion of genre as it pertains to *Acis and Galatea*. Because the genre of *Acis and Galatea* has been a matter of uncertainty, an overview of the masque and the way *Acis and Galatea* meets generic expectations will follow. The kind of masque Handel wrote is one with dramatic music that is saturated with *da capo* arias and recitatives.⁷ *Acis and Galatea* comes out of an English tradition of masque that dates back to the

⁵ Harry Haskell, *The Early Music Revival: A History* (London: Thomas and Hudson Ltd., 1988), 89.

⁶ Nicholas Kenyon, *Authenticity and Early Music: A Symposium* (Oxford: Oxford University Press, 1988), 43.

⁷ H.D. Prendergast, "The Masque of the Seventeenth Century, Its Origins and Development," *Proceedings of the Musical Association* 23(1896 – 97): 114.

sixteenth century.⁸ Because of the English penchant for musical entertainment during theatrical productions, composers tended to write incidental music to fill in the time between scenes.⁹ Out of this tradition, the masque continued to manifest as a variety of entertainment that was neither completely theatrical nor completely operatic.¹⁰ This provided a skeletal structure, which would become an English variety of opera.¹¹ Part of this thesis will examine this history briefly in order to establish the historical context upon which the various adaptations will stand. For Handel, his “little opera” (as he described *Acis and Galatea*), represents a hybrid between the more grandiose operas of the Italian and French schools and the Shakespearean theatre of the English tradition.¹²

Mozart’s first adaptation of a Handel work was a translation version of *Acis and Galatea*. Mozart retained all of Handel’s music and expanded the orchestration with additional instrumental parts. In a few instances, he added newly-composed music. In the case of Mozart’s *Acis und Galatea*, because of its close historical proximity to Handel’s *Acis and Galatea*, the shift in performance practice is subtler. The main impetus behind Mozart’s adaptation is found in his relationship with a circle of fellow musicians and music lovers in Vienna led by van Swieten.¹³ This collection of friends of chamber music particularly loved the music of the early eighteenth century, especially that of Bach and Handel. Because of this, van Swieten hired Mozart to update the score to the tastes of late eighteenth-century Viennese audiences.¹⁴

Handel’s *Acis and Galatea* would be a source of inspiration for another German-speaking

⁸ Ibid., 113.

⁹ Ibid., 116.

¹⁰ Ibid., 115.

¹¹ William Weber, *The Rise of Musical Classics in Eighteenth-Century England: A Study in Canon, Ritual, and Ideology* (New York: Oxford University Press, 1992), 95.

¹² Stanley Sadie. "Acis and Galatea." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed April 30, 2014, <http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/O005248>.

¹³ Winton Dean, *Handel's Dramatic Oratorios and Masques* (New York: Oxford University Press, 1959), 17.

¹⁴ Teresa M. Neff, “Van Swieten and Late Eighteenth-Century Viennese Musical Culture” (PhD diss., Boston University, 1998), 56.

composer, Felix Mendelssohn. Mendelssohn is known for his contribution to the revival of Bach's vocal music. Yet, in addition to this milestone, Mendelssohn is known for his contributions to the revival of vocal music by Bach and Handel.¹⁵ Concerning English oratorio, Mendelssohn is best remembered for composing *Elijah* (Op. 70) and *St. Paul* (Op. 36). His label as a nineteenth-century composer steeped in the practices of previous generations is evident with his adaptation of *Acis and Galatea* in 1828 in addition to composing the aforementioned oratorios.¹⁶ Influenced and guided by his mentor, Carl Friedrich Zelter, Mendelssohn was a prominent figure in the history of the Berlin Singakademie, a society in which former masterworks were lauded and performed. In this surrounding, he was exposed to the Baroque music and encouraged to draw from aspects of eighteenth-century rhetoric and counterpoint.¹⁷

One of the results of the early music movement has been a shift in the culture of performance. Offering early music that is performed as accurately as possible according to contemporary understandings of historical practices has changed the landscape of early music performance. These adaptations offer a possible glimpse into the mind of three notable composers as each man attempts to reflect his *zeitgeist* in the adaptation. For Mozart and Mendelssohn to make adaptations of an early eighteenth-century work demonstrates their direct engagement with older music. The leap between the original and the adaptation, in each case, yields a concerted effort on the part of the arranger to make only the changes that are required to update the work to contemporaneous expectations. These two students of Handel's musical style unveil their own musical takes on *Acis and Galatea*.

Choral director David Schildkret offers a useful method in his analysis of Mozart's

¹⁵ Leaver, "The Revival of the St. John Passion," 40.

¹⁶ Peter Mercer-Taylor, "Mendelssohn and the Institution(s) of German art music," in *The Cambridge Companion to Mendelssohn*, ed. Peter Mercer-Taylor (Cambridge: Cambridge University Press, 2004), 22.

¹⁷ Little, "Mendelssohn and the Berlin Singakademie," 65.

adaptation of *Messiah*.¹⁸ Central to his method are three considerations, which include performance forces, language of the libretto, and cuts and additions to the original score. Part of his method focuses on the implicit and explicit musical markings as they pertain to changes made to Handel's score that then appear in Mozart's score. His analysis of Mozart's adaptation of Handel's *Messiah* is useful when looking at other similar adaptations like *Acis und Galatea*.¹⁹

In this thesis, I will analyze Mozart's *Acis und Galatea* and Mendelssohn's *Acis und Galatea* using Schildkret's method. This illuminates several aspects of the arranging process including changes in orchestration as well as substitutions or additions to the instrument parts. While this and subsequent adaptations are faced with separate circumstances and historical contexts, each arrangement undergoes similar alterations. Furthermore, the source from which both arrangements were made is the first edition printing of Handel's *Acis and Galatea*.²⁰ Brought to Vienna by van Swieten after a stay in the Great Britain, the 1743 John Walsh printing of Handel's 1718 version of *Acis and Galatea* was the source from which Mozart made his adaptation.²¹

Each chapter of this thesis will focus on one of the three aforementioned composers. In chapter two, I will introduce the history surrounding Handel and the Cannons version of *Acis and Galatea* as well as a brief discussion of the generic expectations of a masque. Following this, chapter three will illustrate how Mozart acquired the commission of making an adaptation of Handel's *Acis and Galatea* in addition to a brief summary of Mozart's training and familiarity with arrangement, followed by an analysis of his score. The next chapter will include further

¹⁸ David Schildkret, "On Mozart Contemplating a Work of Handel: Mozart's Arrangement of 'Messiah.'" *Festa Musicologica: Essays in Honor of J. Buelow*, ed. Thomas J. Mathiesen and Benito V. Rivera (Stuyvesant, NY:1995), 136.

¹⁹ *Ibid.*, 138.

²⁰ Terence Best, "Preface." In *Acis und Galatea, Hallische Haendel-Ausgabe: kritische Gesamtausgabe*. Series 1 Volume 9. (Kassel: Bärenreiter, 1955), xiv.

²¹ Neff, "Van Swieten and Late Eighteenth-Century Viennese Musical Culture," 57. Van Swieten returned to Vienna after his time away in Great Britain with several Handel scores. It is widely documented that all four Handel-Mozart arrangements were made from scores van Swieten owned.

illumination on adaptations of Handel's *Acis and Galatea*, by looking at Mendelssohn and his journey to making his version of the score. In this chapter, I will also examine the founding of the Berlin Singakademie and its role in the early music movement. Lastly, in chapter four, I will conclude by synthesizing both adaptations and offer a discussion with regards to how the adaptations relate to the early music movement.

Chapter 2

Handel's *Acis and Galatea*

Exploring Handel's *Acis and Galatea* (HWV 49a) spans a quarter of a century and includes three different versions of the work. After arriving in England, Handel presented the earliest version of *Acis and Galatea*, his first English masque, for a small audience at Cannons in the summer of 1718.²² During his lifetime, he made two significant adaptations based on this edition. In 1732, Handel made a considerable expansion of the Cannons score and recast the masque as a *serenata*. His next adaptation was the opera that he staged in 1739, which restored all of the Cannons score but altered the *dramatis personæ* and added a chorus.²³ Finally, in 1743, the London printer John Walsh produced the first complete score of "ACIS AND GALATEA: A MASK *As it was Originally Compos'd with the Overture, Recitativo's [sic], Songs, Duets, & Choruses, for Voices and Instruments. Set to music by Mr. Handel.*"²⁴ Although rooted in the English masque tradition, *Acis and Galatea* is saturated with Italianate vocal idioms in all of its versions. These vocal idioms include *recitativo secco*, *recitativo accompagnato*, and aria. Both the Cannons versions and the restored version of 1739 were well received throughout

²² Stanley Sadie, "Acis and Galatea." The New Grove Dictionary of Opera, *Grove Music Online*. Oxford Music Online., Oxford University Press, accessed March 17, 2014, <http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/O005248>.

²³ The revision of 1739 included substituting a tenor voice for a boy soprano voice for all of Damon's arias. By adding newly-composed music and changing the structure of the duet/chorus "Happy We," Handel replaced Polyphemus's aria, "Cease to Beauty," a *secco recitativo* "Must My Acis Still Bemoan" with a solo/duet, and made a few other musical substitutions and omissions.

²⁴ George Frideric Handel, ACIS AND GALATEA: A MASK *As it was Originally Compos'd With the Overture, Recitativo's, Songs, Duets & Choruses, for Voices and Instruments. Set to Musick by Mr. Handel* (London: John Walsh Publisher, 1743).

the composer's lifetime.²⁵ In light of this, *Acis and Galatea* was one of the few Handel operas published while the composer was still alive.

This chapter begins with a brief background of Handel the composer, which then pivots towards a look at the masque as a genre, before I offer a brief synopsis of the story of *Acis and Galatea*. Then, there is an overview of some of the movements of the masque, before I state some observations on Handel's reception in the nineteenth century. I will also look at the historical context in which Handel composed *Acis and Galatea*. Finally, this section will comment on the performing practice of the first half of the eighteenth century.

Handel's *Acis and Galatea* was his first English dramatic opera, and it falls near the beginning of his opera-composing career. When Handel moved to Hamburg in 1703, he did so in order to play in the city's opera house, the only venue for Italian opera in the German-speaking world. He began to compose opera late in 1704, and, in January of the following year, his first Italian opera *Almira* (HWV 1) premiered in Hamburg.²⁶ Italian opera remained the most popular style of musical entertainment in the early eighteenth century, namely in the northern Italian peninsula. During this early period of Handel's opera career, from around 1704 to 1717, several of his more renowned operas, including *Agrippina* (HWV 6) and *Rinaldo* (HWV 7a), premiered in Venice and London, respectively. Much of the success of these operas is because Handel learned to write effectively in an Italian style while living in Italy from 1706-1710.²⁷ The characteristic Italian ritornellos that pace the arias become a staple of Handel's operatic compositional style.²⁸ Moreover, he reserved the instrumental obbligato for a specific *Affekt* in

²⁵ Landgraf, "Pyramids in Germany," 158.

²⁶ Anthony Hicks, "Handel, George Frideric." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed March 17, 2014,

<http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/O005248>.

²⁷ Paul Henry Lang. *George Frideric Handel* (Mineola, NY: Dover, 1966), 83.

²⁸ Mark W. Stahura, "Handel and the Orchestra," in *The Cambridge Companion to Handel*, ed., Donald Burrows (Cambridge: Cambridge University Press, 1997), 238.

his arias.²⁹ Instead, he used orchestral ritornello to create space between the extended vocal passages, which tend to sit over the *basso continuo*.

When Handel relocated to Great Britain in 1717, he took up residence in Cannons near Middlesex at the court of the Duke of Chandos. This residence afforded him an opportunity to absorb the English penchant for musical drama in their native language and create a reputation for himself as an operatic composer. The Duke, James Brydges (1674-1744), had recently been elevated to the position of Earl of Carnarvon in 1714. Then in 1719, he received the elevation to the rank of first Duke of Chandos. As part of his household, he maintained a “Cannons Concert,” a group of instrumentalists and vocalists whose job was to perform regular concerts for the duke.³⁰ Johann Christoph Pepusch (1667-1752), best known for *The Beggar's Opera* (1728), was the resident “Master of the Musick” when Handel was hired to serve as composer-in-residence at Cannons from August of 1717 to February 1719. During this period, the Duke of Chandos commissioned Handel to compose eleven anthems, now known as the Chandos Anthems (HWV 246-248, 249b, 250a, 251b, 252-255, 256a), a *Te Deum* in B flat major (HWV 281), the oratorio *Esther* (HWV 50a), and *Acis and Galatea*. The Chandos Anthems were Handel’s first vocal works composed with English text; however, the masque and the oratorio—also with English librettos—followed soon thereafter. These Chandos compositions left the composer poised for a career defined by his success at composing beloved Italian arias for English opera and treasured choruses in English oratorio.

***Acis and Galatea*: Genre and Genesis**

In terms of genre, *Acis and Galatea* is unclear. Opera historian Stanley Sadie notes that *Acis and Galatea* “has variously been described as a *serenata*, a masque, a pastoral or a pastoral

²⁹ Ibid., 150.

³⁰ Best, “Preface,” xiv.

opera, a ‘little opera’ (in a letter while it was being written), an entertainment and even (incorrectly) an oratorio.”³¹ The root of this confusion stems from the fact that Handel’s *Acis and Galatea* exists in three versions.³² The first is the Cannons score from 1718, which includes three dramatic characters. Along with the expected roles for soprano and tenor, there are two minor roles for tenor. These tenor roles are companions to Acis and are also shepherd characters. The second is a *serenata* that Handel produced in June 1732 with revisions of the 1718 score.³³ In order to create what Handel describes as a *serenata*, or a “hybrid work, pieced together with sections in English and others in Italian,” he integrated some of the music from his Italian pastoral titled, *Aci, Galatea e Polifemo* (HWV 72).³⁴ This version had grown to include three sections and a considerable amount of music unrelated to the plot.³⁵ In 1739, Handel revised *Acis and Galatea* for the last time, removing the additional music of the *serenata* and reverting to the 1718 Cannons score. This version is in two sections with a new break between the choruses “Wretched Lovers” and “Happy We,” which is a new chorus composed for this version.³⁶ Additionally, Handel removed the part of Coridon, substituted a soprano voice for the character of Damon, and cut Polyphemus’s air “Cease to beauty to be suing.” The chorus “Happy We,” included in the 1739 score was also included in the 1743 printing, which is based on the 1718 version.

Acis and Galatea in its final version mostly closely resembles the English masque. The legacy of the royal masque and dramatic opera in England goes back to the Tudor dynasty of the

³¹ Stanley Sadie. “Acis and Galatea.” The New Grove Dictionary of Opera. *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed April 30, 2014, <http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/O005248>.

³² Presumably “mask” is an English spelling of the French term, masque. On the cover of the first printing of *Acis and Galatea*, the opera is described as a Mask.

³³ Best, “Preface,” xviii. Handel made this revision as a response to Thomas Arne’s masque performance just a month prior. This is typical Handel making a new score so as to keep ahead of competition and piracy.

³⁴ Ibid., xviii.

³⁵ Ibid., xiv.

³⁶ Ibid., xv.

sixteenth century. These works drew on mythological themes of nobility, love, and virtue, featured pastoral settings, and included music to which the noble audience could dance. Henry Purcell's (1659-1695) *Dido and Aeneas* (Z. 626, 1688) and John Blow's *Venus and Adonis* (1683) also fit into this category.³⁷ *Acis and Galatea* meets most of these criteria, but lacks *divertissements* or orchestral interludes, which would facilitate dancing or ballet. Handel's masque is void of any musical device that detracts from the main plot of the story.

At the time of its composition, *Acis and Galatea* was Handel's first masque. He had produced eleven Italian operas, some Latin church music, a couple Italian oratorios and cantatas, but nothing with an English libretto. Handel began the project with a story he knew well—the story of Acis and Galatea from book thirteen of Ovid's *Metamorphoses*.³⁸ In 1708, Handel had composed *Aci, Galatea, e Polifemo*; however, he did not borrow any of the music from this score for either the 1718 or 1739 versions.³⁹ Instead, he crafted a new libretto with help from the Duke's "Club of Composers," a group of poets in residence at Cannons. The group included John Gay, later a rival of Handel, Alexander Pope and John Arbuthnot.⁴⁰ For Handel, genre is clearly flexible and a means of generating a composition, but after a certain point, genre becomes insignificant. In summation, the importance of asserting the genre of *Acis and Galatea*, in all of its various versions, is to emphasize that it strays from the generic expectations.

Acis and Galatea represents a different take on the typical English masque of the early eighteenth century. Such a masque blends music and dance in a way that resembles those genres

³⁷ Todd Seacrist Gilman, "The Theory and Practice of English Opera and Related Genres in London, 1675-1745: John Gay, George Frideric Handel, Their Predecessors and Contemporaries" (PhD diss., University of Toronto, 1994), 26.

³⁸ Publius Naso Ovidius, "Acis and Galatea," In *Metamorphoses: a New Translation, Contexts, Criticism*, ed. And trans. Charles Martin. Book 13 of *Metamorphoses*. (New York: W.W. Norton, 2010). 439.

³⁹ However, there are a few indirect borrowings from Handel's singularly German work—*Der für die Sünde der Welt gemartete und sterbende Jesus*, or 'Brockes Passion' (HWV 48). Handel eludes to borrowing musical material for the aria "As when the dove" and the trio "Mourn all ye muses."

⁴⁰ Ruth Smith, "Handel's English librettists," in *The Cambridge Companion to Handel*, ed. Donald Burrows (Cambridge: Cambridge University Press, 2003), 95.

with spoken drama and incidental music. With prominent choral movements throughout, the absence of any instrumental *divertissements* or spoken dialogue, and the missing stage direction written into the libretto, this masque better resembles a one-act Italian opera.⁴¹ Moreover, the music resembles Italian opera in both form and style and “...moves English musical drama further toward Italian opera than [John] Gay’s Italianate-English-masque-writing contemporaries saw fit to do.”⁴² Lastly, all the vocal solos are in Italian aria form rather than the English ballad song that was associated with the English masque. These differences contrast Handel’s *Cannons* score with the usual dramatic musical productions in England at this time.

The Story of a Shepherd, a Nymph, and a Jealous Giant

The *dramatis personæ* of *Acis and Galatea* consists of Acis, a gentle shepherd sung by a tenor, Galatea, a nymph sung by a soprano, and Polyphemus, the one-eyed giant sung by a bass. In addition to these characters is one tenor who sings the roles of Damon and Coridon.⁴³ The setting of the story is on a Grecian hillside where the verdant plains and woody mountains frame the tragic love triangle between the love-struck couple and the spurned ogre. Modeled on Greek tragedy, this heroic tale highlights the victory of eternal love over lustful desire, complete with the calamitous death of the young shepherd. Handel brings the pastoral setting to life in the first few moments of the overture. Played by an orchestra of two violins, oboe, soprano recorder and *basso continuo* instruments, rapid passages of sweeping sixteenth notes in the violin parts are punctuated by the oboes in duet, bringing to mind a windswept scene of shepherds pipes and hilly mountains. This opening comes to a close with the ominous minor melody stated by the

⁴¹ Todd Seacrist Gilman, “The Theory and Practice of English Opera and Related Genres in London, 1675-1745: John Gay, George Frideric Handel, Their Predecessors and Contemporaries” (PhD diss., University of Toronto, 1994), 136.

⁴² Ibid. 133-4.

⁴³ Graydon Beeks, “Notes on the Program [*Acis and Galatea*] (1985),” *Handel Studies: A Gedenkschrift for Howard Serwer* (Hillsdale, NY: Pendragon Press, 2009), 242.

oboe in the sudden Adagio section, foreshadowing looming tragedy for the hero. Like a brief warning cry punctuated by orchestral cadences, this slower section gives way to the chorus of nymphs who sing about the “Pleasure of the plains.” This chorus depicts a pleasurable scene and offers warnings of jealous love.

Following this opening chorus, Galatea comes forth to ask the choir to be silent, so she might calm her nerves before she sees again her lover Acis (“Hush, ye pretty warbling quires”). Immediately, without an introduction, the shepherd charges onto the scene asking the choir where Galatea resides. His companion and fellow shepherd Damon interrupts him, asking Acis to stay and “leave thy passion till tomorrow.” As Acis laments his absent lover, he sings, “Love in her eyes is playing,” a sweet *siciliano*-influenced aria, to which Galatea replies with her second aria “As when the dove.” The lovers are reunited and join in singing a duet. Before they go off together, they sing “Happy, we,” which concludes the first section.

As the story continues, not all is happily ever after as the chorus of nymphs warns of the approaching giant, Polyphemus. His fiery accompanied recitative and aria “O ruddier than the cherry” tells all of his passionate rage and lusty burning for Galatea. As Galatea refuses his advances, the giant bemoans her ability to loathe him while he sings, “Cease from beauty.” Meanwhile, the ever-mindful shepherd-companion Damon inquires of Acis, “Would you gain a tender creature,” prompting Acis’s resolution to protect his love at all costs, even if it means he will “bleed at each vein.” With one final word of caution, Damon asks his friend to “Consider, fond shepherd, how fleeting’s the pleasure.” Yet, there is no holding Acis from defending his love with valor and courage. Despite his bravery, the angry Polyphemus hurls a massive boulder down the hillside and smashes the mortal youth. With nymphs gathered, a chorus of mournful spirits laments the loss of the “Gentle Acis [who] is no more.” Stricken with grief, Galatea weeps at her loss, but the uplifting chorus of nymphs encourages her and repeats the refrain, “Cease,

Galatea, cease to grieve!” In her final gesture of love, Galatea turns the dead Acis into a fountain that will forever flow from the side of the hill. As she gently parts from him, she sings, “Through the plains he joys to rove murm’ring still his gentle love.” In the tradition of the masque, the final movement is a chorus, in this case a jig. Despite the tragedy of the ill-fated love, all is made right as the chorus echoes Galatea’s final thoughts of Acis as her gentle love.

The Music of *Acis and Galatea*

Available forces at the ducal residence in Cannons likely determined the instrumentation for this masque. Lord Brydges had a roster of musicians on staff; however, it was limited to around a dozen musicians. The chorus of six singers was joined by the soloists in singing the choruses. Indications in the score note two violin parts, two oboe parts, and *basso continuo*. Taking into consideration the scoring of the collection of works written while Handel was in Cannons—the church anthems and the oratorio *Esther* (HWV 50).⁴⁴ The resulting sound, which is smaller than an *opera seria* orchestra, is typical for a masque. Furthermore, two arias, “Hush, ye pretty warbling quire” and “Oh ruddier than the cherry,” require a soprano recorder. Concerning woodwind instruments, Handel never employs both Baroque oboes and recorder in the same aria because one of the oboists doubled on recorder.⁴⁵ Moreover, in terms of projection, the volume and timbre of the soprano recorder could not be easily heard through the reedy quality of a Baroque oboe’s tone, so these two instruments are never scored simultaneously.

⁴⁴ Anthony Hicks, “Handel and the idea of an oratorio,” in *The Cambridge Companion to Handel*, ed. Donald Burrows (Cambridge: Cambridge University Press, 1997), 107.

⁴⁵ For a clearer depiction of the instrumentation of Handel’s *Acis and Galatea*, note the table entitled “Instrumentation of *Acis and Galatea* in three versions” in the Appendix.

The Overture to *Acis and Galatea* as shown in Example 2.1 is a model instrumental introduction in the Italian style. It is complete with rapid passagework, call and response between the strings and the woodwinds, and alternations between small and large instrumental groups. At the end of the Overture, an Adagio section provides a transition from the Overture to the opening chorus. It stalls the energetic motion of the preceding section and foreshadows the tragedy that lies in store for the hero of the narrative with a solo oboe sounding in G minor. In the Overture, Handel achieves a balance between the string-dominated Italian Overture and the dance-like airiness found in “act tunes” of masques.⁴⁶



Example 2.1 G.F. Handel, *Acis and Galatea*, Overture, mm. 76-81.⁴⁷

Handel followed operatic conventions when setting the libretto to music. These operatic conventions in the eighteenth century included recitative, aria, ensemble pieces, and choruses. The movements in *Acis and Galatea* alternate between recitative and aria with a handful of choruses placed at the end of each section. Handel uses chorus more than what is generally observed in early eighteenth-century Italian opera, but successfully avoids saturating each section with choruses.⁴⁸ In all, there are five choruses, four of which open and close each section.

⁴⁶ Ellen T. Harris, *Handel and the Pastoral Tradition* (London: Oxford University Press, 1980), 174.

⁴⁷ G.F. Handel, *Acis and Handel*, 5.

⁴⁸ Gilman, “The Theory and Practice of English Opera,” 138.

The fifth chorus occurs in the second section after the death of Acis and borrows from Handel's *Brookes-Passion* (1716).⁴⁹ Moving away from the typical musical conventions for masque, Handel reserves the chorus for high points in the plot.

The choruses throughout *Acis and Galatea* propose a unique challenge because each of the choruses is scored for soprano, three tenors, and bass. This is an unusual scoring and a deviation from the more generic soprano, alto, tenor, bass scoring found in most *opera seria* or *opera buffa* choruses, but it reflects the voice parts of each of the characters, plus an additional tenor part. The third tenor line might have been intended for a tenor soloist, who would have sung a second shepherd part, Coridon. This character was included in the 1718 version of *Acis and Galatea*, but was removed from the *dramatis personae* for the 1743 version, and the extraneous third aria for tenor was reassigned to Damon. With this scoring and the absence of an alto part, the chorus texture is saturated with high voice parts in both male and female voice parts.

The arias range from *aria cantabile* to *aria parlante* to *aria d'imitazione* and reflect Handel's predilection for a variety of melodic color.⁵⁰ Of all the arias in the first section, the one that most effectively creates an air of pastoral landscape is Galatea's aria, "Hush, ye pretty warbling quire." For this aria, Handel sets a florid soprano recorder obbligato above a coloratura soprano melody. Often employed to imitate the sounds of birdcalls, the high, treble-voiced flutes and recorders create a soaring, trilling, and swooping effect around the equally as aeronautical? vocal line. This comes as no surprise for a composer who uses only the most obvious musical

⁴⁹ Due to the close proximity of the original premieres of both *Acis and Galatea* and the *Brookes-Passion*, some of the movements are similar. The aria, "As when the dove" and the chorus, "Mourn, all ye muses" share much of the same musical material as the aria "Wa Sunder, daß ser Sonnen Pracht" and "O Donnerwort!," respectively. Already much has been written on Handel and his self-borrowing.

⁵⁰ "Aria." *The Oxford Dictionary of Music*, 2nd ed. rev.. *Oxford Music Online*. Oxford University Press, accessed June 3, 2014, <http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/opr/t237/e520>. There are some eight different types of aria. These are a sampling. Ultimately, *aria cantabile*, *aria parlante*, and *aria d'imitazione* embody various *Affekten*. The first is slow and smooth, the next is declamatory, and the last is imitative of bird songs.

devices to highlight the rhetorical strength of the libretto. As for the recitative movements, all are dry except for Galatea's opening "Ye woody fields and verdant fountains" and Polyphemus's rush on the scene, "I rage," which is a violent *recitativo accompagnato* and full of passion so often heard in rage arias of *opera seria* as seen in Example 2.2. In the second section, Galatea and Polyphemus share a recitative that has moments of *recitativo accompagnato*; the pacing of the text is intense and requires fluidity in the recitation. Lastly, every aria is preceded by a recitative sung by the same character.

The image shows a musical score for the aria "I Rage" from G.F. Handel's *Acis and Galatea*. The score is in 6/8 time and features two staves for Violin and Viola, and two staves for Polypheme. The tempo is marked "Furioso". The lyrics are: "I rage, I rage, I melt, I burn: The feeble God has stab'd me to the heart. Thou trusty Pine." The score includes various musical notations such as notes, rests, and dynamic markings.

Example 2.2 G.F. Handel, *Acis and Galatea*, "I Rage," mm. 1- 10.⁵¹

In the English masque tradition, the final movement is typically a company dance.⁵² For example, the final movement of two prominent English semi-operas, Henry Purcell's *King Arthur* (Z. 628, 1691) and *The Fairy Queen* (Z. 629, 1692), is a chaconne. In *Acis and Galatea*, Handel also finishes the drama with a jig. The chorus sings, "Galatea, dry your tears" as dénouement to the tragedy and pivots the emotional focus from despair to optimism. By ending

⁵¹ G.F. Handel, *Acis and Galatea*, 46.

⁵² Prendergast, "The Masque of the Seventeenth Century, Its Origins and Development," 115.

the masque with a Baroque dance, Handel demonstrates his knowledge of the traditional ending for a masque and perhaps considers concluding the show with an air of happiness.⁵³

Reception of *Acis and Galatea*

The reception of Handel's *Acis and Galatea* can be measured in the frequency of the performances that were staged during the composer's lifetime, as well as after the composer's death. His revisions to the Cannons version also suggest a broad popularity of the masque. John Mainwaring (1735- 1807), known for his biography of Handel which was first published in 1760, noted how beloved the masque was describing it as "one of the most equal and perfect of all his compositions."⁵⁴ Stanley Sadie writes, "*Acis and Galatea* represents the high point of the pastoral opera in England, indeed perhaps anywhere."⁵⁵ The score is concise, the drama pacing is fast, and the tragic love story appeals to audiences of all periods. Considering this, it is no surprise that *Acis and Galatea* continues to entertain audiences. Furthermore, its longevity in the opera repertory is linked to the positive reception of its composer.

The reception of Handel in the nineteenth century was intertwined with his reputation as a composer of English oratorio and Italian opera. Out of some forty operas, *Alcina* (HWV 34), *Giulio Cesare in Egitto* (HWV 16), and *Acis and Galatea* were three of Handel's most popular stage works. The popularity of *Acis and Galatea* was bolstered by arrangements of Handel's oratorios, especially in German-speaking countries in the nineteenth century. The bulk of his works that were revived throughout the 1800s in Germany were the oratorios, *Israel in Egypt* (HWV 54) *Messiah*, *Alexander's Feast* (HWV 75), and *Hercules* (HWV 60). In addition to these

⁵³ Handel studied the dramatic music of Henry Purcell.

⁵⁴ John Mainwaring, *Memoirs of the Life of the Late George Frederic Handel*, (New York: Da Capo, 1980), 200.

⁵⁵ Stanley Sadie. "Acis and Galatea." *The New Grove Dictionary of Opera. Grove Music Online. Oxford Music Online.* Oxford University Press, accessed April 30, 2014, <http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/O005248>.

oratorios, *Acis and Galatea* also saw several reprisals.⁵⁶ In short, for these latter-day audiences, these works were palatable examples of Baroque musical drama that continued to entertain.⁵⁷

Conclusion

Because of the efforts of music historian Friedrich Chrysander (1826-1901) and his fellow German musicologists who were committed to cataloguing the works of Handel, his oratorios were readily accessible for amateur and professional musicians alike. Since *Acis and Galatea* was being widely performed in its 1739 (Handel version), 1788 (Mozart version), or 1828 (Mendelssohn version), the music of *Acis and Galatea*, in all its versions, remains a viable performance today.⁵⁸ The popularity of this masque and a growing interest in Handel's music is what likely stirred Mozart towards making an adaptation of *Acis and Galatea*. Yet, of all the dramatic music Handel composed, *Acis and Galatea* was one of the few works revived for seasons—well past the his death in 1759.⁵⁹

⁵⁶ Richard G. King, *Handel Studies: A Gedenkschrift for Howard Serwer* (Hillsdale, NY: Pendragon Press, 2009), 161.

⁵⁷ Donald Burrows, "Performances of Handel's Music During Mozart's Visit to London in 1764-5." *Händel-Jahrbuch*, ed., Ulrich Tank (Köln: Studio, 1992), 22.

⁵⁸ Ibid.

⁵⁹ Julian Rushton and Rachel Cowgill, *Europe, Empire, and Spectacle in Nineteenth-Century British Music* (Burlington, VT: Ashgate, 2006), 167.

Chapter 3

Mozart's Adaptation of *Acis and Galatea*

In 1788, Mozart took on the task of adapting the masque, *Acis and Galatea* by Handel.⁶⁰ His friend and patron, van Swieten of Vienna commissioned this adaptation for a performance with Mozart conducting from the keyboard with musicians from the Gesellschaft der Associierten in a concert in the palace of Count Johann Esterházy.⁶¹ Van Swieten was an avid supporter of the music of Bach and Handel, and he regularly arranged to have works by Handel adapted by Mozart so that his society of music enthusiasts in the Gesellschaft der Associierten might perform the updated score.⁶² For Mozart, this meant he was engaged with older music, he continued to collaborate with fellow Viennese musicians, and he had a source of income.

⁶⁰ Best, "Preface," xviii.

⁶¹ Edward Olleson, "Gottfried van Swieten Patron of Haydn and Mozart," *Proceedings of the Royal Musical Association* (1962-3): 65.

⁶² Neff, "Van Swieten," 57.

In this chapter, I will discuss how Mozart's early exposure to the *style galant*, in particular the music of J.C. Bach, influenced his later musical adaptations. I will also explain van Swieten and his role in producing performances of Handel's music, especially as it relates to Mozart's career in Vienna in the 1780s. In addition to this, I will explore Mozart's adaptation of Handel's *Acis and Galatea* and conclude with commentary on how this adaptation interacts with Mozart's involvement with older music towards the end of his career.

Mozart's Engagement with Baroque Music

Around a year after Mozart arrived in Vienna in 1782, he received the score to J.S. Bach's *Well-Tempered Clavier* (BWV 846-93) from van Swieten.⁶³ These preludes and fugues, along with those from *The Art of Fugue* (BWV 1080), made a significant impact on Mozart's mature compositional style.⁶⁴ At this time, he immersed himself in the music of Bach and copied out an arrangement of various preludes and fugues from the *Art of Fugue* for string quartet (K. 405).⁶⁵ In a letter dated 10 April 1782, Mozart describes going to van Swieten's home to read through scores of Bach and Handel's vocal music.⁶⁶ "Mozart's introduction to the music of older and contemporary north German composers in 1782 inspired the last of the deep-seated changes in his style that resulted from alien influences, especially during his early years, and that led him to develop in new directions."⁶⁷ By 1782, Mozart began to include aspects of the rules of counterpoint, especially in his sacred music output. For example, both *Missa Brevis in C minor* (K. 427) and *Requiem* (K. 626) contain movements of highly contrapuntal, choral writing.⁶⁸

⁶³ Robert L. Marshall, "Bach and Mozart: Style of Musical Genius," *Bach* 22 (1991): 16.

⁶⁴ Ibid.

⁶⁵ In all Mozart transcribed twenty-one different preludes and fugues by Bach. They include BWV 853, 883, 882, 1080 no. 8, 526/ii, 871, 876, 878, 877, 874, 891, 548, 874, 849, 867, and 546. The transcription was for various arrangements of stringed-instruments.

⁶⁶ Neff, "Van Swieten," 57.

⁶⁷ Hermann Abert, *W.A. Mozart*, trans. Stewart Spencer, ed. Cliff Eisen (London: Yale University Press, 2007), 37.

⁶⁸ Marshall, "Bach and Mozart," 22.

Mozart's study with his father was also an important aspect of his compositional training, which prepared him for his engagement with Handel's music. Leopold Mozart (1719-1787) gradually earned his position as deputy Kapellmeister (1763) at the court of the archbishop of Salzburg, and he became a well-known violin pedagogue after publishing *Versuch einer gründlichen Violinschule* (1756).⁶⁹ The young Mozart began showing virtuosity in playing the keyboard and through the guidance of his father's instruction; he honed his skills in composition as well. When Mozart was about five years old, his father had him play a series of keyboard sonatas.⁷⁰ Each sonata got progressively more challenging to play as it built on the technique required in the previous one. Each keyboard sonata in *Nannerl's Notebook*, "was the primary method that Leopold Mozart used to teach Mozart the importance of clarity of thought and of clear, incisive formal structures and showed him what can be achieved with simple, characterful writing and taut rhythms, even without complex harmonic writing."⁷¹ All of sonatas were compiled from contemporary composers such as Telemann, Muffat, and Fux.⁷² In short, Leopold Mozart was keen to expose his son to the concise music of his contemporaries.⁷³

Mozart also made arrangements of other composers' works in order to learn style, technique, and form. One early example dates from his acquaintance with Johann Christian Bach (1735-1782) in 1764. While the Mozarts were in London, the young prodigy met J.C. Bach, heard his music, and studied on a few occasions with the prominent composer. This study resulted in a few three piano concertos arranged from Bach's keyboard sonatas, opus 5, nos. 2, 3, and 4 (1766).⁷⁴ This particular exercise in arrangement provided a two-fold lesson for Mozart. It

⁶⁹ Herman, *W.A. Mozart*, 33.

⁷⁰ *Ibid.*, 19.

⁷¹ Abert, *W.A. Mozart*, 25-6.

⁷² *Ibid.*, 26.

⁷³ The composers whose works were compiled in this book include Telemann, Gräfe, and Hürlebusch.

⁷⁴ John A. Meyer, "The Keyboard Concertos of Johann Christian Bach and Their Influence on Mozart," *Miscellanea Musicologica: Adelaide Studies in Musicology*, vol. 10 issue 1 (1979). 60.

afforded Mozart an opportunity to study Bach's form and style, which then enabled Mozart to integrate Bach's style into his own compositional voice. Furthermore, by arranging the music, Mozart learned how to adapt music from one genre to another.

In addition to arranging J. C. Bach's sonatas, Mozart made transcriptions of some of the fugues from J.S. Bach's *Well-Tempered Clavier* and the *Art of Fugue*.⁷⁵ In the hands of Mozart, these keyboard works became string quartets, K. 404a and K.405. In general, Mozart approached these transcriptions by separating the voices in the keyboard parts and distributing them among string parts. Transcribing the fugues of J.S. Bach brought Mozart into direct contact with some of the most revered counterpoint of the eighteenth century.⁷⁶

Also in London, Mozart likely heard several performances of Handel's music. After his death, Handel's operas and oratorios continued to be performed in London. One notable example is the 1764 performance of *Messiah* to celebrate the centenary of the composer's birth.⁷⁷ Whether or not the Mozart family attended a performance of *Messiah* during their stay in Great Britain is uncertain.⁷⁸ However, the young composer encountered Handel's music at a performance of *Acis and Galatea*.⁷⁹ While on tour in London, Mozart played some of his original compositions on harpsichord and organ between the acts of Handel's *Acis and Galatea* at a performance in late June 1764 at Ranelagh Gardens.⁸⁰ Presumably, Mozart did not engage with Handel's *Acis and Galatea* again until he adapted it for van Swieten in 1788.⁸¹

⁷⁵ Robert L. Marshall, "Bach and Mozart: Styles of Musical Genius," from *Bach* 22 (1991): 18.

⁷⁶ *Ibid.*, 4.

⁷⁷ The centennial celebration of Handel's birth year was performed in 1784 based on misinformation on the composer's biography.

⁷⁸ David Schildkret, "On Mozart Contemplating a Work of Handel: Mozart's Arrangement of 'Messiah,'" *Festa Musicologica: Essays in Honor of J. Buelow*, eds., Thonas J. Mathiesen and Benito V. Rivera (Stuyvesant, NY:1995): 131.

⁷⁹ Neff, "Van Swieten," 49.

⁸⁰ Burrows, "Performances of Handel's Music," 24.

⁸¹ Olleson, "Gottfried van Swieten: Patron," 69. As far as what exactly was performed or whether Mozart expressed an opinion of the work is not known. However, such an event as this must have left an impression on the young composer. It is ironic that his first encounter with *Acis and Galatea* was when he was seven and on tour in London.

Mozart's Partnership with Baron van Swieten and the Gesellschaft der Associierten

Mozart kept regular meetings with his fellow Viennese composers at van Swieten's home. These reoccurring meetings led to the friendship with and patronage by the Baron. The sponsorship Mozart found in him was an important aspect of Mozart's freelance composing.⁸² He had failed to receive any kind of royal position at the court, and while many of his concerts and operatic productions were well received by the Viennese aristocracy, his financial solvency depended heavily on van Swieten. Through regularly attending private music-reading sessions, Mozart continued to encounter the music of Handel, which then led to subscriptions of Handel adaptations. "It is indeed important to realize, with respect to the arrangement of both [*Messiah*] and other Handel works, that 'in the first place, the reorchestration of these scores was not Mozart's idea.'"⁸³ As the only name on a subscription list that Mozart floated around Vienna in 1789, van Swieten's request for Handel arrangements was Mozart's primary source of income.⁸⁴

Starting in 1782, Mozart became involved with the choral society Gesellschaft der Associierten for whom van Swieten was the patron. Joseph Starzer, director of the Tonkünstlersozietät and the man van Swieten put in charge of the oratorio concert series, conducted some of the public performances of various Handel arrangements until his death in 1787.⁸⁵ Even though Mozart was remotely involved in the performances of the Handel's oratorios between 1784 and 1787, van Swieten asked Mozart to succeed Starzer as the director of the oratorio concert series.⁸⁶ This meant that over the next three years, Mozart directed

⁸³ Christoph Wolff, "Mozart's *Messiah*: 'The Spirit of Handel' from van Swieten's Hands," in *Music and Civilization: Essays in Honor of Paul Henry Lang*, ed. Edmond Strainchamps and Maria Rika Maniates. (New York: W.W. Norton & Co., 1984), 1.

⁸⁴ *Ibid.*, 6.

⁸⁵ Neff, "Van Swieten," 58.

⁸⁶ *Ibid.*, 57.

performances of some of Handel's seminal works.⁸⁷ In addition to conducting and playing the keyboard during such performances, van Swieten solicited Mozart to make adaptations. Avoiding a complete revision of Handel's music, Mozart retained much of Handel's music and incorporated wind parts. In doing so, he altered the scoring to reflect the orchestration practice of his time.⁸⁸

The group of musicians that met at van Swieten's residence included: Joseph Starzer (1726-1787), Joseph Weigl (1766-1846), Anton Teiber, Johann George Spangler (1752-1802), and Franz Joseph Haydn (1732-1809).⁸⁹ When the musicians met to read through Handel's oratorios, Mozart accompanied the group on the harpsichord as they sang the vocal parts. These sessions helped the composers in the group determine how their subsequent arrangements would take shape. Two of the aforementioned Viennese composer-arrangers made adaptations of Handel's oratorios. Joseph Starzer and Johann George Spangler both made arrangements of various Handel oratorios for performances by Tonkünstlersozietät and the Gesellschaft der Associierten.⁹⁰

Until 1787, Mozart had not spent much effort at adapting older music, but after he took the position as music director of the society, he soon found himself working on a few of Handel's major works. These works, which were beginning to experience resurgence among German-speaking audiences, required updating in terms of musical style. By Mozart's inauguration as artistic director in 1788, he had developed an adaptation for *Acis and Galatea*.

Mozart's Adaptations of Handel's Music

⁸⁷ Ibid., 59.

⁸⁸ Peter A. Brown, "Approaching Musical Classicism: Understanding Styles and Style Change in Eighteenth-Century Instrumental Music," *College Music Symposium* 20 (1980): 12.

⁸⁹ Neff, "Van Swieten," 49.

⁹⁰ Rachel Cowgill, "An Unknown Handel Arrangement by Mozart?: the Halifax Judas," *Musical Times*, 143 (2002): 22.

While a thorough examination of the *Messiah* adaptation is not within the scope of this thesis, it serves as a seminal arrangement against which the *Acis and Galatea* adaptation may be evaluated. Of all Mozart's adaptations of Handel's vocal works, *Der Messias* (K. 572) is best known and includes Mozart's most conspicuous score alterations.⁹¹ In addition to *Messiah*, Mozart made two other Handel adaptations at the request of van Swieten: *Ode for St. Cecilia* (K. 591) and *Alexander's Feast* (K. 592). Both were finished in 1790 and were the final two reorchestrations of Handel's music he made for the society and its patron. Like *Messiah*, these works exist in a genre of large-scale vocal, choral, and symphonic music that offers as much drama as opera but without the staging or costumes. These odes premiered in London at a point in Handel's career when he was composing few Italian operas and transitioning to dramatic music with an English libretto. Neither work is particularly long or demanding of the solo vocalists, but both works point to Handel experimenting with incorporating the Italian opera style into English celebratory odes for festival days, such as St. Cecilia's Day.

In 1789, Mozart made an arrangement of Handel's *Messiah* and built on the reorchestration process he had outlined with *Acis and Galatea*. David Schildkret's analysis of the general scope of Mozart's adaptation of *Messiah* illustrates Mozart's arrangement process. Concerning Mozart's *Acis and Galatea* adaptation, Schildkret's method offers a means to compare Mozart's approach to making arrangements of Handel's vocal works. In reference to the music of *Messiah*, Schildkret points out, "Handel conceived this music as a concerto-like dialogue in which the orchestra never plays the *ritornello* material when the singer is singing."⁹² As Mozart proceeds with his adaptation, he "breaks down this dichotomy and weaves the voices and orchestra into a single tapestry.... [he] consistently minimizes the juxtaposition of soloist

⁹¹ David Schildkret, "On Mozart Contemplating a Work of Handel," 139-140.

⁹² Ibid., 140.

and orchestra throughout his arrangement, weakening the *ritornello* structure in the process.”⁹³

Indeed, Mozart’s adaptation of *Messiah* moved away from the Italian opera conventions Handel uses in the arias. In general, the addition of woodwind parts in nearly every aria and chorus suggests that Mozart desired a confluence of sound throughout the movement regardless of Baroque convention.⁹⁴ More to the point, “In this, Mozart was not a translator but a creator who make decisions according to his own criteria.”⁹⁵ Mozart’s arrangement of *Messiah* shows that he moved beyond simply filling out the orchestration. Instead, he incorporated his own musical ideas within the framework of Handel’s *Messiah*.

Mozart took fewer liberties with Handel’s *Acis and Galatea* than he did with *Messiah*.⁹⁶ It is possible that since *Acis and Galatea* was Mozart’s first Handel adaptation, the latitude van Swieten afforded him to make significant changes to the overall flow, musical content, or musical structures of the movements, may have been more constrained than with *Messiah*.⁹⁷ When van Swieten commissioned Mozart to make an adaptation of Handel’s *Messiah*, he was explicit about which movements were to be retained or cut, as well as what instruments were to be used in the updated scoring. For Mozart’s *Acis und Galatea*, van Swieten had similar artistic oversight; however, Mozart cut nothing and retained every musical structure of each movement. This contrasts the approach van Swieten took with *Messiah*. All of Handel’s concise musical drama remains in the Vienna score. Therefore, it is reasonable to assume that the decision to keep all the movements was made in order to preserve the brevity of the masque.

Mozart’s Adaptation of Handel’s *Acis and Galatea*

⁹³ Ibid., 141.

⁹⁴ For a clearer depiction of the instrumentation of Mozart’s *Acis und Galatea*, note the table entitled “Instrumentation of *Acis and Galatea* in Three Versions” in the Appendix.

⁹⁵ Ibid., 132.

⁹⁶ Benedikt Poensgen, “Foreword” in *Acis und Galatea* (Stuttgart: Carus-Verlag, 2008), XVIII.

⁹⁷ Neff, “van Swieten,” 45.

Three things are obvious in comparing the two scores. First, van Swieten translated the libretto from English to German that Mozart then set to music.⁹⁸ This was his practice for all of Mozart's adaptations of Handel's works. In terms of translating the rhetoric of the libretto, Mozart made alterations to the articulation and phrasing in order to be consistent with performance practices of the 1780s. This aspect of Mozart's adaptations is integrated throughout the following analysis of the music. Second, musical notation had changed since the early eighteenth century to reflect emerging values and musical practices. Finally, Mozart added new musical material and augmented the orchestration. The orchestra of the 1780s was comprised of more instruments than Handel's orchestra in *Cannons*. In some movements, the additional instrumental parts add new music to the pre-existing parts Handel provided. It is this aspect of Mozart's adaptation, when it is juxtaposed to Handel's version, that Handel's approach to orchestration starkly contrasts Mozart's.

By the early 1750s, the orchestra had expanded to include a woodwind section consisting of clarinet, flute, and bassoon. The bassoon had been part of the *basso continuo* group for most of the seventeenth century; however by the mid-eighteenth century, it had relocated to the woodwind section of the orchestra as the lowest double reed instrument.⁹⁹ In general, Mozart retained Handel's orchestration and added woodwinds and horn to enlarge the sound and broaden the color of Handel's score. In addition to the first and second violins, oboe, and *basso continuo* instruments of Handel's score, Mozart added wind instruments to fill out the sparse 1718 scoring. In some movements, Mozart added a second bassoon part that functions as an obbligato or melodic instrument. Perhaps the most striking addition is the viola part, which augments the middle voices even further. In some movements, Mozart added woodwinds to provide additional timbral color to the violin I or oboe I parts. In some instances, Mozart wrote

⁹⁸ Poensgen, "Foreword," XVII.

⁹⁹ Brown, "Approaching Musical Classicism," 23.

the additional woodwind parts *colla parte* with the existing treble melody. In these movements, the effect is a change in musical color. Lastly, in the aria “Bedenk’ doch, o Schäfer” (“Consider found shepherd”), Mozart substitutes the flute for the oboe as shown in Examples 3.1 and 3.2. Only in the *tutti* interjections does the oboe part appear. In this instance, Mozart transforms the reed-pipe sound of Handel’s score into a soft cane-pipe sound.

127

N^o 14 *Aria*
Larghetto

Flauto

Oboe

Violino I

Violino II

Viola

DAMON

Violoncello e Basso

Example 3.1 W.A. Mozart, *Acis und Galatea*, act 2, “Bedenk doch, o Schäfer,” mm. 1-7.¹⁰⁰

61

Larghetto

Hautb.

Viol: 1°

Viol: 2°

CLORI

¹⁰⁰ W.A. Mozart, *Acis und Galatea*, 127

Example 3.2 G. F. Handel, *Acis and Galatea*, “Consider, Fond Shepherd,” mm. 1-10.¹⁰¹

Mozart retained all of Handel’s music from the 1718 version, but he added two movements, which he called an “Introduction” to the second part of the opera. Mozart pulled the music for this instrumental Introduction from two movements of Handel’s Concerto Grosso, op. 6. Both the *Musette* (HWV 324) and the *Largo* (HWV 325) create a fitting pastoral mood for the Introduction. The first movement of the Introduction (*Musette*) is in three sections and moves from a slow dotted-rhythm motive to a rapid flourish of sixteenth notes. In the second section, in which the wind parts provide sustained chords over rhythmically charged string writing as seen in Example 3.3. The result is a contrast of sixteenth-note perpetual motion with fluid motion in the wind parts. While this is typical by the time Mozart is in his mature phase of his career, Handel seldom juxtaposes the strings and woodwind parts like this in *Acis and Galatea*. The return to the initial idea suggests a ternary form. Following the cadence, a brief, almost recitative-like movement (*Largo*) transitions the larger preceding movement to the first chorus of the second act that follows. This ten-bar *Largo* facilitates the move from the E-flat major final

¹⁰¹ G.F. Handel, *Acis and Galatea*, 61.

chord of the *Musette* to the opening B-flat major chord of the initial chorus of the second act.



Example 3.3 W.A. Mozart, *Acis und Galatea*, act 2, Introduction, mm. 111-115.¹⁰²

Handel conceived the 1718 score of *Acis und Galatea* as a dramatic work without interruption, but with this addition, the drama is paused momentarily as the pastoral Introduction foreshadows ever so subtly the impending tragic scene in the second act.

There are two arias in which Mozart made conspicuous alterations to the musical score by changing the time signature and substituting for the obligato instrument. Yet these arias strongly resemble the orchestration of the Cannons score, especially in “Still, du kleines Wipfelchor” (“Hush, ye pretty warbling quire”) sung by Galatea and “Du röter als die Kirsche” (“Oh ruddier than the cherry”) sung by Polyphemus. Mozart scored both arias for two violins and viola with flute *obbligato* over a *basso continuo* as seen in Example 3.4.

¹⁰² W.A. Mozart, *Acis und Galatea*, 80.

Aria
Allegro

Flauto

Violino I

Violino II

Viola

POLYPHEM

Violoncello e Basso

Du rö-ter als die Kir-sche, o sü-ßer als die Bee-re, du rö-ter als die

Example 3.4 W.A. Mozart, *Acis und Galatea*, act 2, “Du röter als die Kirsche,” mm. 1-3.¹⁰³

Mozart denoted the part as “Violoncello e Basso,” but he omits the figured bass line. This implies that *basso continuo* would not include keyboard.¹⁰⁴ In Galatea’s aria, the time signature has been modified slightly from 9/16 to 3/8 as shown in Example 3.5.¹⁰⁵

¹⁰³ W.A. Mozart, *Acis und Galatea*, 107.

¹⁰⁴ Neff, “van Swieten,” 69. The keyboard available to Mozart for the private performance would mostly likely have been a harpsichord. However, the pianoforte or early piano might be a suitable alternative. The keyboard would have been used only on the recitatives.

¹⁰⁵ Mozart does preserve the 9/16 marking in parentheses. Handel only puts the upper parts in 9/16. The basso continuo is in 3/8.



Example 3.5 W.A. Mozart, *Acis und Galatea*, act 1, “Still, du kleines Wipfelchor,” mm. 1-4.¹⁰⁶

Handel’s score does change to 3/8 at the final cadence of the A-section to facilitate an implied *ritardando* and *hemiola*. Rather than importing this, Mozart begins the aria in 3/8 and retains that time signature throughout the aria. As part of the adaptation, Mozart substitutes the transverse flute for soprano recorder. The addition of the viola part amplifies the bass part, which is, at times, sounding in three octaves.¹⁰⁷ Mozart notes, *col bassi* and *sempre piano* in measure 9. Lastly, Mozart adds the dynamic marking for all instrumental parts in the first measure, *sempre piano* and suggests certain specific phrasing and articulation by adding slurs in the *obbligato* part--grouping the florid notes into eighth-note groupings. In the bass part, he slurs the whole measure and pairs notes together with the aforementioned articulation. The juxtaposition of articulation on the beat and whole measure amplifies both the meter and metric pulse.

¹⁰⁶ W.A. Mozart, *Acis und Galatea*, 55.

¹⁰⁷ From the violoncello part, the contrabass sounds an octave lower and at times the viola part is sounds an octave higher.

In the other similarly scored aria, Polyphemus' aria "Du roset als die Kirsche," ("O ruddier than the cherry") much of the same adaptation process occurs. Mozart substituted the flute for recorder and scores the instrumentation with violin II, viola and *bassi* under the violin/flute *obbligato*. Unlike the former aria, there is no change in time signature, but there are significant changes to the dynamic markings, articulation, and musical material. The opening gesture is marked *piano* and the sixteenth-note descending scale pattern is slurred in pairs in the flute part. This projects an even couplet articulation of the sixteenth notes rather than an arrhythmic scale gesture. While Mozart marked both the violin I and flute part identically, the 1718 score presents slurs in only the violin I part. Up to the beginning of the B-section, Mozart made subtle changes, which include the addition of slur markings and a viola part. However, here he composed a new flute *obbligato* for ten measures and completely altered the upper string parts in measures 37 through 41 in Examples 3.6 and 3.7. These measures are distinctly Mozartean, and his adding new music in the flute part avoids preserving the redundant unison part writing that is found in Handel's score.



Example 3.6 G.F. Handel, *Acis and Galatea*, act 2, “O ruddier than the cherry,” mm. 37-41.¹⁰⁸

Most of the novelty of the Mozart adaptation is the addition of woodwind parts. The aria, “Lieb in ihr Aug’ verkrochen” (“Love in eyes is telling”) is scored for flute, two clarinets, two bassoons, and strings as shown in Examples 3.8 and 3.9.¹⁰⁹ Based on the 1718 score, the flute, first clarinet, first bassoon (played an octave lower), and first violin parts are all in unison. Likewise, the second clarinet and second violin parts are paired, and the viola, second bassoon, and *bassi* parts are grouped. However, while this second bassoon part follows the contour of the *bassi* part, there are measures in which it is a third higher or sustaining a pitch rather than joining in a triplet eighth-note figure in measure 3. Much the same way a piece of music written in four parts can be filled out by pairing a part in a different octave, the scoring of this aria is similarly enlarged.

¹⁰⁸ G.F. Handel, *Acis and Galatea*, 49.

¹⁰⁹ W.A. Mozart, *Acis und Galatea*, 111.

35

brau-set, doch we-nig zahm, der Flam-me gleich, und wild wie Sturm, der brau-

Violoncelli *coi Bassi*

39

- set, doch we-nig zahm, der Flam-me gleich, und wild wie Sturm, der

Violoncelli *coi Bassi*

42

brau-set. Du rô-ter als die

f *p* *f* *p* *f* *p*

Da capo dal segno

Example 3.7 W.A. Mozart, *Acis und Galatea*, act 2, “Du roset als die Kirsche,” mm. 35-44.¹¹⁰

The musical score is for W.A. Mozart's *Acis und Galatea*, act 2, "Du roset als die Kirsche," measures 35-44. The tempo is marked "Larghetto" and the time signature is 2/8. The score is written for a woodwind section (Hautb. I., Viol. I., Viol. 2.), a string section (Viol. 1., Viol. 2., Viol. 3., Viol. 4., Viol. 5., Viol. 6.), and a vocal line. The lyrics are: "Love in her Eyes sets, playing and sheds delicious Death, Love in her Lipps is Straying and warbling in her breath, Love in her Lipps is Straying and warbling in her breath, Love in her Eyes sets, playing, and sheds delicious Death Love in her Eyes sets."

¹¹⁰ W.A. Mozart, *Acis und Galatea*, 127

Example 3.8 G.F. Handel, *Acis and Galatea*, “Love in her eyes sets playing,” mm. 1- 17.¹¹¹

The musical score for Example 3.8 is a page from a full orchestral score for G.F. Handel's *Acis and Galatea*. It covers measures 1 through 17. The tempo is marked 'Larghetto' and the dynamics are 'f' (forte). The key signature is one flat (B-flat) and the time signature is 12/8. The score includes parts for the following instruments: Flauto, Clarinetto I in Sib/B, Clarinetto II in Sib/B, Fagotto I, Fagotto II, Violino I, Violino II, Viola, ACIS, and Violoncello e Basso. The ACIS part is a single line with a rest for the first three measures.

Example 3.9 W.A. Mozart, *Acis und Galatea*, act 1, “Lieb in ihr Aug’ verkrochen,” mm. 1-3.¹¹²

¹¹¹ G.F. Handel, *Acis and Galatea*, 25.

¹¹² W.A. Mozart, *Acis und Galatea*, 50.

When Acis begins to sing, the instrumentation drops down to strings and flute—reverting back to Handel’s scoring—except for the substitution of flute for oboe. With this movement, Mozart preserved one of the hallmarks of the eighteenth-century operatic style: a *ritornello* that only occurs when the soloist is not singing. The opening ritornello, for instance, is full of musical color steeped in a pastoral mood complete with pipes, reeds, and drones. On the other hand, while the soloist sings, the instrumentation is minimal and unobtrusive. Finally, Mozart’s markings for phrasing and articulation indicate *legato* playing. This is an important shift from the approach Handel used. The absence of such an articulation marking implies a standard of playing that was founded in performance practice compared to one that is explicit in how the phrases take shape on the page.

Another remarkable departure from Handel’s score is identified in Damon’s aria, “Strebst du nach der zarten Schönen” (“Would you gain”) as shown in Examples 3.10 and 3.11. For this aria, Mozart takes three parts found in the 1718 score and adds flute, bassoon, a second violin, and viola. Unlike “Lieb in ihr Aug’ verkrochen,” (“Love in her eyes is telling”), Mozart did not double the parts. Instead he broadened the instrumental color. Beginning in measure six of the opening *ritornello*, he is composing new musical material. In a call-and-response among the first violin, the flute, and bassoon, there are vestiges of the birdcalls heard in Galatea’s aria, “Hush, ye pretty warbling quire.” Indeed, the paired woodwinds expand the musical color, but the success of Mozart’s adaptation lies in the sections that are not instrumental ritornello. When the soloist enters, Mozart couples the violin with the tenor as it is in Handel’s score. However, he also includes moments of instrumental interjections throughout the aria. Instances where the violin dominates before being overtaken by the flute just prior to the cascading bassoon line and its decorative motive that sinks into the texture. In these sections, Mozart is interjecting new musical material. He builds on the off-the-beat lilt and the rising sequence to create an aria that

sounds more like Mozart than Handel. In sum, Mozart is adding instruments without substitution and he solidifies the dynamic contrast between *ritornello* and vocal solo by inserting dynamic markings. Starting an aria with minimal scoring, Mozart energizes the instrumentation in his adaptation that goes beyond fundamental arrangement.

55

The musical score is for G.F. Handel's *Acis and Galatea*, measures 1-26. It is in 3/8 time and D major. The tempo is marked 'Allegro'. The score is for a vocal part (Damon) and a piano accompaniment. The piano part includes a 'Pit.' (Pituitary) section. The lyrics are: 'Would you gain the tender Creature, softly, gently, kindly treat her.'

Example 3.10 G.F. Handel, *Acis and Galatea*, “Would you gain,” mm. 1- 26.¹¹³

¹¹³ G.F. Handel, *Acis and Galatea*, 55.

118 N^o 12 *Aria*
Allegro

Flauto

Fagotto

Violino I

Violino II

Viola

DAMON

Violoncello e Basso

11

Strebst du nach der zar - ten Schö - nen, Fle - hen,

Example 3.11 W.A. Mozart, *Acis und Galatea*, act 2, “Strebst du nach der zarten Schönen,” mm. 1-21.¹¹⁴

The duet and chorus that concludes the first section provides an example of an inconspicuous change. While Mozart uses John Walsh’s first edition printing to make his

¹¹⁴ W.A. Mozart, *Acis und Galatea*, 118

adaptation, this movement more than all the rest presents a substantial dilemma. When *Acis and Galatea* was premiered in 1718, the duet was in the rounded binary form.¹¹⁵ In the 1743-printed edition, the form of the duet is rounded binary followed by yet another reprise of the A-section sung as a chorus. The repeat of the A-section by the chorus is the one anachronism of the 1743-printed edition when compared with the Cannons score. This creates a slight discrepancy in the chronology of the form of the duet. Nevertheless, in Mozart's adaptation, the duet returns to the A-section by way of the *da capo del segno* before segue into the chorus.¹¹⁶

As to be expected, this chorus is scored with the full instrumentation that we find in nearly all the other choruses and the overture. The instrumentation mostly doubles the parts in the 1718 score and Mozart takes a more conservative approach to adapting this duet and the subsequent chorus. The novelty of this movement is the varied instrumental color heard among the strings. When the chorus enters, the woodwinds no longer double the string parts, but rather the vocal lines. Not only does Mozart essentially preserve Handel's orchestration, he also makes little if any additions to the musical notation. In the end, Mozart's cautious adaptation of these two movements indicates more about his capacity to be sensitive to what movements were ripe for change and which movements required only minor alteration.

Conclusion

Mozart's adaptation reflects a transitory period between the performance practice of Handel's time in Cannons and the musical tastes of 1780s Vienna. Mozart's adaptation is representative of the approach to early music in 1788, a performance of older music outside of its

¹¹⁵ After Handel revived the work in 1739, it is possible the *da capo* was added to the duet before segue into the chorus.

¹¹⁶ In the 1739 revival of the Cannon's *Acis and Galatea*, Handel composed an extended chorus with carillon to be inserted immediately following the B-section of the duet. We are left wondering why Mozart does not include the extended musical material of the chorus.

historical context. There are moments in the adaptation where Mozart conspicuously alters the score and then there are moments when the addition of a few woodwind parts update and expand the instrumental color. Furthermore, this adaptation reflects Mozart's first attempt at updating a Handel score for his patron and supporters. Mozart's opera, *Acis und Galatea* synthesizes the nature of the Viennese musical style and the first of Handel's English musical dramas. This score lies in the middle of a string of transcriptions and arrangements, and therefore it is but an example of Mozart's engagement with older music.

Chapter 4

Mendelssohn's *Acis und Galatea*

In terms of Felix Mendelssohn's association with early music, scholars identify him as one who was responsible for bringing about a revival of the sacred choral music of J.S. Bach. While the revival of Bach's choral music is a watershed moment in his career and reputation with respect to being a conductor and champion of early music, it is not the first encounter he had with the music of the Baroque. Just prior to the Bach revival, Mendelssohn made an adaptation of Handel's *Acis and Galatea* in the winter of 1828, and the Berlin Singakademie performed it in January 1829. Between its inaugural performance and rediscovery in 2005, little had been known about this adaptation. Mendelssohn's interest in the music of Handel has yet to be thoroughly researched. With the emergence of a first edition copy of Mendelssohn's adaptation in 2005, we now have access to this part of Mendelssohn's work.¹¹⁷ What follows is a brief study of the score and an illumination of the historical context in which Mendelssohn made the adaptation of Handel's *Acis and Galatea*.

In this chapter, I will provide an overview of Mendelssohn's early musical training, his apprenticeship with Carl Friedrich Zelter and the Berlin Singakademie, his engagement with Handel adaptation in light of his efforts to revive the music of J.S. Bach, the background to his adaptation of Handel's *Acis and Galatea*, and finally an analysis of said adaptation.

¹¹⁷ When the score was rediscovered in 2005 by the Göttinger Händel-Gesellschaft after it was brought to their attention by the music antiquarian Dr. Ulrich Drüner, the present performing edition was rendered. From this first edition printing by Novello, Ewer & Co, the *Urtext* publisher, Bärenreiter, produced the present performing edition. The Novello publishing was probably the basis for the score and parts used for the first London performance of Mendelssohn's adaptation, which took place in December of 1869, and the part-autograph kept in the Bodleian Library of Oxford University. This information is included in the Foreword of the Mendelssohn score *Acis und Galatea*, Bärenreiter, p. v.

Mendelssohn's Compositional Training

The early years of Mendelssohn's musical training included various instructors who influenced his engagement with the music of Bach and Handel. Between singing in the Berlin Singakademie and studying the keyboard music of Bach, his early career was an expression of these earliest formative years.¹¹⁸ When it was time for Mendelssohn to study with a tutor from the University of Berlin (1818), he began to study music with Ludwig Berger, who had been a student of Muzio Clementi (1752-1832). It was at this time that he attended rehearsals of the Berlin Singakademie and while in attendance, he heard the instrumental music of Bach and Handel. Starting in 1820, Mendelssohn joined the choir and sang alto until his voice broke in 1824—after which he sang tenor. By this point in Mendelssohn's life, he had had extensive exposure to the theory and performance of music on the piano, organ, violin, and voice. For the next eight years, Mendelssohn would continue to sing in the academy and synthesize his competence as an arranger.

As he developed his craft, he worked closely with Zelter. Additionally, Mendelssohn transcribed the music of Franz Joseph Haydn (1732- 1809). Three works date from the early period of Mendelssohn's musical training—from 1817 to 1821. They are Mozart's Overture to *Le nozze di Figaro* (1817) and the first movement to his Symphony no.41 (1821) and Haydn's Overture to *Die Jahreszeiten* (1820). All three transcriptions are piano reductions for piano duet or four-hand piano. Zelter had Mendelssohn make these transcriptions in order to teach Mendelssohn how to compose by copying the music of accomplished composers.¹¹⁹ Zelter also tutored Mendelssohn in fundamental Baroque idioms such as, "figured bass, chorale, canon and

¹¹⁸ R. Larry Todd. "Mendelssohn, Felix." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed April 12, 2014, <http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/51795pg1>.

¹¹⁹ Leaver, "The Revival of the St. John Passion," 40.

fugue.”¹²⁰ The extant workbook includes exercises, “all according to a method of instruction drawn from Kimberger’s monumental *Kunst des reinen Satzes in der Musik* (which has been written to disseminate Bach’s pedagogical method).”¹²¹ In addition to these studies, Mendelssohn explored “variation sets and sonata-form movements for piano and for piano and violin.”¹²² Also from this time, Mendelssohn composed seven character pieces for piano (Op. 7). Several of these pieces echo the kind of solo keyboard literature of J.S. Bach, especially in terms of using fugue as a compositional technique. It was a time for Mendelssohn of significant training and becoming familiar with the music of his forebears.

The Performance of Adaptations of Handel’s Music and the Berlin Singakademie

The reception Handel’s music received in German-speaking countries in the first quarter of the nineteenth century was driven by the formation of choral societies.¹²³ In Vienna there was the Gesellschaft der Associierten and performances of arrangements were held in conjunction with a music festival. Between the 1810s and the 1820s, the music festival culture was widely responsible for the performance of older music, often Handel’s choral music.¹²⁴ Much of what choral societies performed were Handel’s English oratorios. *Messiah*, *Acis and Galatea*, *Israel in Egypt*, *Ode for St. Cecilia’s Day*, *Alexander’s Feast*, and *Judas Maccabaeus* comprised a “narrow circle of about six so-called principal works.”¹²⁵ What often occurred when adapting a Handel oratorio, the libretto was translation into German and the orchestration augmented.¹²⁶

¹²⁰ R. Larry Todd, “Mendelssohn Miscellany,” *Music & Letters* 71 (1990): 54.

¹²¹ R. Larry Todd, “Mendelssohn, Felix.” *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed April 12, 2014, <http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/51795pg1>.

¹²² Ibid.

¹²³ Landgraf, “Pyramids in Germany,” 157.

¹²⁴ Ibid., 157.

¹²⁵ Ibid., 161.

¹²⁶ The efforts of Friedrich Chrysander (1826-1901), who compiled the first collection of Handel’s music, made possible performances of Handel’s music by German choral societies.

Along with organizing a choral society came the expectation of the artistic directors to perform the music in the style and with the instruments of his time. This required music directors, such as Zelter and their assistants, such as Mendelssohn, to make adaptations of Handel's music. In light of this, "it was typical of the performance practice of that time to use arrangements of the oratorios, for instance by Mozart, and Ignaz von Mosel; particularly preferred were the 'big three': *Messiah* and *Alexander's Feast* (both arrangements by Mozart), and *Judas Maccabaeus* (possibly in the arrangement of Starzer)."¹²⁷ The Berlin Singakademie, between the years 1807 and 1832, performed *Messiah* twice, *Judas Maccabaeus* four times, and Mendelssohn's arrangements of Handel's *Dettingen Te Deum*, and *Acis and Galatea* each once.¹²⁸

The Berlin Singakademie was an environment full of musical exposure to mid-eighteenth century music. Carl Fasch (1736-1800), who had conducted the society since its founding in 1791, programed older music as part of the academy's performance season.¹²⁹ When Zelter took over the helm of the organization in 1800, he continued the tradition of presenting older music. In addition to being a significant part of the early music revival in Germany, the Singakademie maintained a substantial music library. Moses Mendelssohn had acquired some of J.S. Bach's manuscripts and donated them to the library.¹³⁰ This collection facilitated the academy's ambition to program the music of Handel and Bach.

The circumstances leading up to the performance of Bach's *Matthäus-Passion* (BWV 244) includes Mendelssohn's intentional study of and attempts at mimicking late Baroque music. In 1826, Mendelssohn composed a *Te Deum*. The following year, he wrote seven character

¹²⁷ Landgraf, *Handel Studies: A Gedenkschrift for Howard Serwer*, 158.

¹²⁸ Hellmuth Christian Wolff, Earnest Sanders and Luise Eitel, "Mendelssohn and Handel," *The Musical Quarterly*, 45 (1959), 176.

¹²⁹ Robert Madison Campbell, "Mendelssohn's 'Te Deum in D': Influences and the Development of Style" (DMA diss., Stanford University, 1985), 48.

¹³⁰ R. Larry Todd. "Mendelssohn, Felix." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed April 12, 2014, <http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/51795pg1>.

pieces for solo piano (Op. 7), which included fugal movements, contrapuntal imitation, essences of early piano sonata in the slow movements, and dance-like rhythmic motives. This opus gave way to his polychoral motet, *Hora est*, in 1828. In this year, he developed an affinity for writing music of older, more established genres. Both the *Te Deum* and *Hora est* harkened back to a former time of florid counterpoint, and formulaic templates.¹³¹ Even his motet *Jesu meine Freude* (1828) makes reference to the famous motet by Bach. These compositions indicate that during his studies with Zelter and the Singakademie, Mendelssohn strengthened his capacity to integrate his compositional voice while drawing on music of specific genres that were popular in eighteenth century.¹³²

The revival of Bach's *Matthäus-Passion* is a watershed moment in Mendelssohn's engagement with older music. The first performance of the passion since around the time of its premiere took place in Berlin, with choruses performed by the Singakademie. In 1825, when Mendelssohn was sixteen years old, his grandmother gave him a score of *Matthäus-Passion*. Over the next three years, Mendelssohn prepared to conduct the auspicious revival. The performance took place in March 1829 and was Mendelssohn's debut as a conductor of early music.¹³³ Donald Mintz comments, "there came along a young man whose strivings made a stir because they seemed so unusual, who did not inquire about the doings in Paris and Italy—indeed he sometimes even went right past Mozart and Haydn—but thereby investigated all the more diligently the works of Handel and Bach."¹³⁴ What Mintz crystallizes is Mendelssohn's aptitude for assimilating the music of Bach and Handel. Furthermore, Mendelssohn's adaptations of these composers' music advances the notion that he was a kind of conservator of older music.

¹³¹Little, "Mendelssohn and the Berlin Singakademie," 64.

¹³²Ibid., 66.

¹³³Poensgen, "Foreword" V.

¹³⁴David Mintz, "Mendelssohn as Performer and Teacher," in *The Mendelssohn Companion*, ed., Douglas Seaton (Westport, Connecticut: Greenwood Press, 2001), 102.

The 1829 performance of Bach's *Matthäus-Passion* forever fused Mendelssohn with Baroque music revival. In order to perform the passion in the nineteenth century, Mendelssohn adapted Bach's score. He augmented the instrumentation and updated some of the instrumental parts with instruments that were more commonly played in the early nineteenth century. For instance, the baritone solo, "Komm süßes Kreuz" includes a viola da gamba obbligato, which had to be transcribed for cello. Making this and other alterations to the score was crucial to the success of the 1829 revival performance. Mendelssohn's adaptations of Handel's music include an English oratorio, a canticle, a masque, and a coronation anthem. The success of Mendelssohn's revival of Bach's passion overshadows his involvement with adapting some of Handel's more prominent compositions. In all, Mendelssohn makes adaptations of '*Dettingen*' *Te Deum*, *Acis and Galatea*, *Israel in Egypt* (1833) *Zadok the Priest* (1836) and organ parts for the overtures of *Solomon* (1834), and *Joshua* (1835), and two choruses from *Messiah*. Three of the aforementioned scores are large-scale, vocal works. Except for the cantata *Gottes Zeit ist die allerbeste Zeit* (BWV 106), these adaptations are mostly reorchestrations of a sampling of Bach's keyboard works for either organ or violin. Compared to his adaptations of Handel's music, these transcriptions are not as elaborate, nor are they of genres such as oratorio, opera, or choral anthem. Modern reception of Mendelssohn's capacity to synthesize older music focuses on the Bach revival. He did indeed create more adaptations of Handel's music than he did of Bach's.

Mendelssohn's Adaptation of Handel's *Acis and Galatea*

Mendelssohn edited Handel's score for a performance in Berlin in 1831 with the Berlin Singakademie under the direction of Carl Zelter.¹³⁵ The score on which Mendelssohn based his

¹³⁵ Ralf Wehner, "Mendelssohn and the Performance of Handel's Vocal Works," in *Mendelssohn in Performance*, ed., Siegwart Reichwald (Bloomington, Indiana: University of Indiana Press, 2008), 148.

adaptation was the first edition printed by John Walsh in London in 1743.¹³⁶ The most significant change from the Walsh score to the Mendelssohn edition was the translation into German of the English libretto by Pope, Pepusch, and Gay. Mendelssohn and his sister worked on the translation together. As far as adapting the music, Mendelssohn, compared to Mozart, was rigorous in adding instrumental parts, omitting movements, and adding measures to Handel's music.

Mendelssohn retains the concise nature of Handel's *Cannons* score. The 1743 first edition printing of Handel's *Acis and Galatea* does divide the score into two sections with the phrase, "end of the first part."¹³⁷ But this is not an accurate representation of the *Cannons* version, which did not include a choral reprise of the preceding duet.¹³⁸ The 1718 version of the score lacks any distinction of act or scene. The duet "Happy we" immediately precedes the chorus "Wretched lovers" in this version. However, Mendelssohn does bisect the score between the chorus, "Happy we" and "Wretched lovers" by marking "Ende des 1. Teils" ("End of the 1st Part") after the former and "Zweiter Teil" ("Second Part") at the top of the first page of "Unglucksel'ge, das Geschick" ("Wretched Lovers"). The result is two sets of choruses that bookend each part. Mendelssohn structures his adaptation in this way so it remains compact, while allowing for a clean break between sections. This demarcation might be a subtle difference, but many of the movements in Mendelssohn's version are unmistakably altered.

In examining Mendelssohn's edition of *Acis and Galatea*, I will again model my analysis on Schildkret's analytical method. First, however, I will illustrate the changes in instrumentation between the intimate one-on-a-part orchestration for the *Cannons* instrumentalists and the much larger orchestra of the Berlin Singakademie.

¹³⁶ G. F. Handel, arr. F. Mendelssohn, *Acis und Galatea* (Stuttgart: Carus-Verlag, 2008).

¹³⁷ G.F. Handel, *Acis and Galatea: a Mask As It Was Originally Compos'd With the Overture, Recitativo's, Songs, Duets & Choruses, for Voices and Instruments* (London: John Walsh Publisher, 1743), 36.

¹³⁸ Poensgen, "Foreword," VI.

The musicians of the Singakademie were a blend of semi-professional and amateur performers in both the main choir and the orchestra.¹³⁹ The choir boasted a roster of around twenty-five singers per part, and the orchestra would have resembled the size of a typical Beethovenian ensemble with around forty string players, a dozen woodwind players, and a handful of brass players. There are two considerations Mendelssohn made when adapting Handel's *Acis and Galatea* that were motivated by the limitations of the Singakademie. One was the ability of the performers to read and interpret some of the obscure notation of Handel's score. The other was producing a score that contemporary musicians could have played using the instruments from around 1830. Handel's scoring included a violin I part, violin II part, a recorder part in two movements, two oboe parts, and parts for *basso continuo* instruments.¹⁴⁰ Since Mendelssohn was adapting the music for an orchestra that was considerably larger and more varied in instrumentation, most of the movements had to be reorchestrated and new music written for additional instruments.

Mendelssohn reorchestrates every movement of Handel's *Acis and Galatea*. As far as adding instrument parts, Mendelssohn writes for two modern flutes, two clarinets, viola, two bassoons, trumpets, horns, timpani, and serpent.¹⁴¹ Mendelssohn would have had an orchestra comprised of about thirty stringed instruments, a dozen woodwinds, and a small group of brass instruments including *corno inglese di basso* as shown in Example 4.1. The addition of violas is most noticeable in the recitative accompaniment found in the second act of Mendelssohn's score.

¹³⁹ Donald Mintz, "Aspects of the Revival of Bach," *The Musical Quarterly*, 40 (1954): 207.

¹⁴⁰ The development of the modern flute, oboe, and stringed instruments occurred rapidly during the hundred years between Handel's time in Cannons and Mendelssohn's living in Berlin. These changes alone made a remarkable impact on the sound of the music and afforded Mendelssohn the opportunity to compose instrumental parts that Handel would have been unable to compose due to the limits of the instruments. This mainly occurs during the movements when brass and timpani join the woodwinds and strings.

¹⁴¹ The serpent was the lowest brass instrument in Mendelssohn's score, and he paired it with the vocal utterances of the giant character, Polyphemus. This instrument adds to the dramatic effect of the augmented instrumentation because of its prevalence during the movements that reference or include Polyphemus. For a clearer depiction of the instrumentation of Mendelssohn's *Acis und Galatea*, note the table entitled "Instrumentation of *Acis and Galatea* in Three Versions" in the Appendix.

In measure 7 of the dual recitative “Willst du, Schönste” in which a trio of violas and cello counter-balance the giant’s vocal line as shown in Example 4.2. Mendelssohn incorporates the viola throughout the score and fills in the harmony—a typical aspect in making an adaptation of a mid-eighteenth-century score.

Nr. 14 Recit.
Furioso

Flauti
Clarinetti
in B
Fagotti
Corni
in B
Trombe
in B
Timpani
in Es
Corno
Inglese
di Basso
Violino I
Violino II
Viola
Polypheem
Bassi
[Vc, Ch]

Ich

Example 4.1 Felix Mendelssohn, *Acis und Galatea*, act 2, “Ich rase,” mm. 1-3.¹⁴²

¹⁴² F. Mendelssohn, *Acis und Galatea*, 92.



Example 4.2 Felix Mendelssohn, *Acis und Galatea*, act 2, “Willst du Schönste verweilen,” mm. 4-10.¹⁴³

As discussed above, the expansion of the breadth and depth of the orchestra offered Mendelssohn more instrumental color and sound. In the first half of the adaptation, Mendelssohn offers three distinct orchestrations. The following movements are of particular interest because they are varied in instrumentation and offer a contrast in sonic color. They are Galatea’s aria, “Schweig, oh luft’ ger Sangerchor,” (“Hush ye pretty warbling quire”), Galatea’s aria with chorus “Muss ich dem Teuren Klage weihn” (“Must I my Acis still bemoan”), “Hilf Galatea” (“Help Galatea”), and the duet and final chorus, “Selig Gluck” (“Happy we”). Mendelssohn departs the most from the Handel score in these movements. In order to encapsulate a discussion of adapting early eighteenth-century instrumentation in the 1820s, I will hone in on the novelty of each of these four movements.

The first point in my exploration of the differences between the scores is Mendelssohn’s cuts and additions. There are three significant alterations Mendelssohn makes to the score.¹⁴⁴

¹⁴³ Ibid., 93.

The most considerable deletion is the removal of Galatea's aria, "As When the Dove," because "this was of little appeal in a dramatic context."¹⁴⁵ Other than this, Mendelssohn retains every other movement as it appears in the 1743 score, but he alters the form of the remaining arias. Mendelssohn discontinued the *da capo* returns as well as omitted the B-section of three arias. Damon's "Sieh, torichter Schafer," ("Consider, fond shepherd") Polyphemus's aria "Wohl das Flehen will ich lassen," ("Cease to beauty") and Acis's "Lieb'in den Blicken wohnt" ("Love in her eyes") are all truncated; however, none of these arias end abruptly. Instead, the orchestral parts offer a final ritornello that serves as a kind of coda. By declining to observe the *da capo* return practice, Mendelssohn significantly changes the flow and structure of the overall oratorio. He also composes additional music in a couple movements that change the phrasing. In order to magnify this aspect of Mendelssohn's arrangement, I return to the duet/chorus "Selig Gluck."

The duet/chorus, "Selig Gluck" ("Happy we"), seen in Example 4.3, epitomizes the adaptive approach Mendelssohn took. By adding new musical material, orchestrating for more instruments, and adapting the musical markings, the final movement of the first section is a well-blended example. The most conspicuous change in the duet/chorus movement is Mendelssohn's halving the meter from 12/8 to 6/8. Furthermore, he modified the rhythmic activity-- retaining the rapid eighth note drive in only the viola and cello parts. First, Mendelssohn changed the time signature so as to assert a conspicuous feeling of the meter in two, rather than preserving the four-beat pulse, which has a larger feeling of two. Second, the duet in the Handel score is a *da capo*, whereas in the Mendelssohn score the return to the A-section is accomplished by an *attacca* into the chorus. For the most part, the subsequent chorus contains identical phrasing and harmonic structure as the A-section of the duet. With the addition of wind instruments, horns,

¹⁴⁴ Handel borrowed it from a similar aria "Wa Wunder, dass ser Sonnen Pracht, which is nearly the same except it is not in ternary form and the violin obbligato is conspicuously missing from the former selection.

¹⁴⁵ F. Mendelssohn, *Acis und Galatea*, vi.

and timpani, the opening ritornello is transformed into a wave of sound in which a couple parts maintain the characteristic jig obbligato, or two groups of triplet eighth-notes.

Moving now to another slight alteration in the instrumental parts, the punctuated accompaniment motive in the b-section of the duet “Selig Gluck” (“Happy we”) as shown in Examples 4.4 and 4.5 is altered from an eighth note followed by a quarter note to a motive where an extra quarter note precedes the eighth note-quarter note pattern in measure 83. The result is an orchestral chord that occurs on the downbeat (in 6/8) rather than on the anacrusis to the tenth beat (in 12/8). It is possible that when Mendelssohn changed the meter, special accommodation had to be paid to this motive.

Nr. 12 Chorus

The image shows a page from a musical score for 'Nr. 12 Chorus'. The score is arranged in a system with multiple staves. The instruments listed on the left are: Flauti, Oboe, Clarinet in C, Horns in C, Trombones in C, Timpani in C/G, Violino I, Violino II, Viola, Soprano, Alto, Tenore, Bass, and Bassi (Vc. Ch). The vocal parts (Soprano, Alto, Tenore, Bass) have lyrics written below them: 'Se - lig, se - lig, Map - pi, Map - pi.' The instrumental parts are written in various clefs and include notes, rests, and dynamic markings like 'f'.

Example 4.3 Felix Mendelssohn, *Acis und Galatea*, act 1, “Selig, Gluck,” mm. 1-7¹⁴⁶

However, because the chord occurs on the downbeat, the words “*Lust*” (“bliss”) in measure 85 and “*Heil*” (“joy”) in measure 99 are accentuated as shown in Examples 4.6 and 4.7.

¹⁴⁶ Ibid., 60.

Additionally, Mendelssohn changes the texture of the instrumental parts at the opening of the B-section, beginning in measure 73.

78

Tutti

f

Kna-ben Schönster du, du all mein Heil, du mei-ne
youths thou dear-est boy! Thou all my bliss, thou all my

al-ler Nymphen Schönste du, du all mein Heil, du mei-ne
Of all nymphs the bright-est fair! Thou all my bliss, thou all my

f

Bassi *f*

Example 4.4 Felix Mendelssohn, *Acis und Galatea*, act 1, “Selig Gluck” duet, mm. 78-84.¹⁴⁷

f

Thou all my Blifs, thou all my Joy, Thou all my Blifs, thou all - my Joy, What

Fair, Thou all my Blifs, thou all my Joy, Thou all Blifs, thou all - my Joy,

Example 4.5 G.F. Handel, *Acis and Galatea*, “Happy we” duet, mm. 42- 46.¹⁴⁸

¹⁴⁷ Ibid., 62.

¹⁴⁸ G.F. Handel, *Acis and Galatea*, 31.

71 Oboe solo *p*

Oh Lie - - bes-glück! Al - ler
What joys I feel! Of all

Oh hol - - der Blick!
What charms I see!

Celli *p*

Example 4.6 Felix Mendelssohn, *Acis und Galatea*, act 2, “Selig Gluck” duet, mm. 71-77.¹⁴⁹

+ 5

What Joys - I feel Of all Youth thou dearest Boy,

What Charms I fee Of all Nymphs brightest

Example 4.7 G.F. Handel, *Acis and Galatea*, “Happy we” duet, mm. 37- 41.¹⁵⁰

¹⁴⁹ F. Mendelssohn, *Acis und Galatea*, 72.

The bass line foreshadows the cascading motion of the solo oboe by absorbing the compound pulses into a strict, simple meter feel, from 6/8 to 2/4. Lastly, in the final measures of the chorus, Mendelssohn augments measures 31 and 32—creating harmonic tension across the ensemble as shown in Examples 4.8 and 4.9. He newly composes music in measures 33 through 37 and tacks on a kind of *petite reprise*, which in the French Baroque practice included repetition of the final phrase of music. One plausible reason for altering Handel’s score in this way is Mendelssohn wanted to capitalize on the excitement of the chorus, so he extended the final measures. In this case, Mendelssohn’s inserting an augmentation of the penultimate cadence simply delays the final cadence, which does occur in measures 38 to the end. In this case, inserting an augmentation of the penultimate cadence simply delayed the final cadence, which begins in measure 38. An example of how Mendelssohn alters the score without disturbing Handel’s pastoral mood comes from the first section of the opera.

The opening *ritornello* of Galatea’s aria with chorus “Muss ich dem Teuren Klage weihn” (“Must I my Acis still bemoan”) illustrates the way in which Mendelssohn alters the instrumentation by substituting or adding instruments while still preserving the character of the aria as shown in Examples 4.10 and 4.11.

¹⁵⁰ G.F. Handel, *Acis and Galatea*, 31.



Example 4.8 Felix Mendelssohn, *Acis und Galatea*, act 1, “Selig Glück,” mm. 51-57.¹⁵¹

Example 4.9 G.F. Handel, *Acis and Galatea*, “Happy we” chorus, mm. 26-8.¹⁵²

¹⁵¹ F. Mendelssohn, *Acis und Galatea*, 76.

¹⁵² G.F. Handel, *Acis und Galatea*, 33.

Nr. 26 Aria mit Chorus

Adagio e piano

Score for Nr. 26 Aria mit Chorus, Adagio e piano.

Instrumental parts shown:

- Oboe I: Solo
- Galatea: Soli div.
- Violoncello: *p*
- Contrabasso: *pp*

Measures 10-19 are shown. The score includes dynamics such as *p*, *pp*, *dim*, and *dolce*.

Example 4.10 Felix Mendelssohn, *Acis und Galatea*, act 2, “Muss ich dem Teuren Klage weihn,” mm. 1-19.¹⁵³

¹⁵³ F. Mendelssohn, *Acis und Galatea*, 160.

Adagio e Piano

Haut:1º

Solo e Pianissimo

Viol:1º

Galatea

Adagio e Piano

Violoncello Senza Cembalo

Must I my Acis still bemoan / inglorious cruel'd beneath that Stone / inglorious

Example 4.11 G.F. Handel, *Acis and Galatea*, “Must I my Acis still bemoan,” mm. 1- 34.¹⁵⁴

Here, Mendelssohn preserves the lyrical quality of the lower-voiced instruments, but takes Handel’s scoring for solo cello and oboe, adds an additional cello part and calls for the contrabass to double the cello II at the octave. The addition of the countermelody in the first cello part functions as a filler in the middle register. While this has the potential of saturating the lower parts, the polarity of the violins and cello heard in Handel’s score carries over to Mendelssohn’s score. Perhaps slightly more than in the Cannon’s score, this opening section echoes the previous trio as it divides evenly among the solo oboe, solo cello, and functional bass lines. The result is a cascade of suspensions across all parts.

In “Schweig, oh luft’ger Sangchor,” (“Hush, ye pretty warbling quire”), Mendelssohn alters the meter, adds to the orchestration, and changes the substantive musical material, especially the rhythmic pattern seen in Examples 4.12 and 4.13. This is a major change from the

¹⁵⁴ G.F. Handel, *Acis and Galatea*, 74.

Handel score. First, Mendelssohn changes the meter from 9/16 to 3/4 with a triplet figure throughout, which visually appears as 9/8. Next, Mendelssohn substitutes a flute for soprano recorder used in the 1718 score. Just as Handel offered his audience a clue to the *Affekt* of the “warbling quire” in Galatea’s inaugural aria, Mendelssohn preserves the aviary imagery of the flute *obbligato* in the upper string parts. Instead of the flourish of ornamentation once found in the recorder part, Mendelssohn replaces it with a repetitious flow of compound eighth notes in the violin parts. This, in turn, alters the decoration in the top treble part; however, Mendelssohn succeeds in preserving the jig character in the top two violin parts by keeping using the triplet motive throughout. Moreover, the wind instruments, including paired flutes, clarinets, bassoons, and horns play sustained chords above the now string-dominated compound eighth-note motive in measures 1-9. The opening *ritornello* in measures 11-15 begins with a cascade of color first in paired flutes, then in paired clarinets, ending with bassoon, cellos, and double bass.

Nr. 4 Aria Galatea
Allegro moderato

Flauti
 Clarinetto in B
 Fagotti
 Corni in F
 Violino I
 Violino II
 Viola
 Galatea
 Violoncello
 Contrabasso

7
 Soli
 pp
 f
 pp
 f
 33

Example 4.12 Felix Mendelssohn, *Acis und Galatea*, act 2, “Schweig, oh luft’ger Sangchor,” mm. 1-13.¹⁵⁵

¹⁵⁵ F. Mendelssohn, *Acis und Galatea*, 33.



Example 4.13 G.F. Handel, *Acis and Galatea*, “Hush, ye pretty warbling quire,” mm. 1- 12.¹⁵⁶

As the cadence approaches in measure 17, Mendelssohn makes a final statement with a solo flute line in an ascending *arpeggio*. This figure is not included in Handel’s score. As Mendelssohn adds wind parts, much of the inner harmony implied in Handel’s 1718 score in the *basso continuo* is transcribed to the wind parts.¹⁵⁷ Finally, there are two examples of changes in musical markings—both used in decoration and articulation. In the *ritornello*, specifically measures 6, 11, and 14, Mendelssohn adds trills to the *obbligato*, further advancing the bird-call sound. The other instance is the addition of *staccato* markings in the flute part found in measures 13 through 14. Both indications might be transcribed from Handel’s score when the soprano

¹⁵⁶ G.F. Handel, *Acis and Galatea*, 14.

¹⁵⁷ Poensgen, “Foreword,” III. Since Mendelssohn worked from one of the first published scores (1742), we assume the change to include a final chorus of the first part was included in that score. It was not originally the composer’s intention to have a subsequent chorus. This was added in 1732 to expand the work slightly, making it a two-act opera.

recorder part changes from one that imitates vocal melismas to one that is more punctuated decoration in measures 23, through 26 in Handel's score. While much more can be offered in analysis of this movement, the general impression is this aria is one of the most significant reorchestrations in all of Mendelssohn's adaptation of *Acis and Galatea*. An example of another remarkable change in Handel's score is the *recitativo accompagnato* in the second part of the opera.

At the end of the trio "Den Berg vilest die Herder," ("The flocks shall leave the mountains") Mendelssohn writes an *attacca* into Acis's recitative accompaniment "Hilf Galatea" ("Help Galatea") as shown in Examples 4.14 and 4.15.

Nr. 24 Recit.

Tempo Adagio

Flauti

Clarineti in B

Timpani

Violino I

Violino II

Viola

Acis

Bassi [Vc, Cb]

Hilf, Ga - la - te - a! Hilf, wohl - tät' - ge Macht, und nimm mich ster - -
 Help, Ga - la - te - a! Help, ye pa - rent gods! and take me dy - -

Example 4.14 Felix Mendelssohn, *Acis und Galatea*, act 2, “Hilf Galatea,” mm. 1-3.¹⁵⁸

Example 4.15 G.F. Handel, *Acis and Galatea*, “Help Galatea,” mm. 1-4.¹⁵⁹

The heightened sense of action is succeeded at this point by a drum-roll signifying “the death of Acis in a particularly dramatic way.”¹⁶⁰ While Acis continues singing in his final *recitativo*, the *Affekt* of the orchestral descending line, the timpani roll across the page and the *sforzando piano* on the opening chord focuses the attention on the murder and impending death of Acis.

Mendelssohn adds two flutes, two clarinets, viola, and timpani to Handel’s scoring and alters not only the dynamic markings, but also the articulation markings and rhythmic notation. In measure 3, the rhythm in the string parts is meticulously notated as a series of sixteenth-notes and sixteenth rests, played within a *pianissimo* with a *staccato* articulation. Compared to Handel’s score, the change to sixteenth notes and a double-piano dynamic marking hones in on the slow, fading away of Acis’s life as he pleads, “Ye parent Gods and take me dying to your deep abodes.” The final flourish of rhetoric Mendelssohn adds to the score is a trill on the penultimate note of the movement, the leading tone of the scale. In all, this *recitativo* encapsulates the spectrum of changes Mendelssohn makes throughout the score.

¹⁵⁸ F. Mendelssohn, *Acis und Galatea*, 155.

¹⁵⁹ G.F. Handel, *Acis and Galatea*, 70.

¹⁶⁰ Poensgen, “Foreword,” VI.

Of the arias that are most like Handel's, Damon's aria, "Junger Hirt, du suchst vergebens" ("Shepherd what art thou pursuing") is orchestrated almost identically as Handel's scoring with only strings. Other than Mendelssohn's omission of the oboe *colla parte* with the first violin part, and the addition of a viola line, which Mendelssohn adds throughout the entire work, the aria is nearly identical to the Cannon's score. The absence of reorchestration is further amplified by his being overly cautious about musical markings. Other than the occasional editorial dynamic marking of *piano* during the vocal solo and *forte* during the orchestral interjection, there is little to be exposed. Perhaps, this is a fine example of a movement that received editorial oversight from Mendelssohn. His efforts to leave some movements untouched is evident with this aria, but there remains a general comment about the overall score.

One final note concerning a general change in the score is the addition in all of the recitatives instrumental parts for instruments not considered typical *basso continuo* instruments. Throughout Mendelssohn's adaptation, both dry and accompanied recitatives are realized. For the accompanied recitatives, Mendelssohn adds woodwinds, brass, and even timpani. The effect of having strings play on every movement throughout the work provides a continuity of sound. Furthermore, with the strings filling in the harmony above the bass parts on a majority of the recitatives, the role of the keyboard and *basso continuo* instruments becomes less important. As we would expect in an early nineteenth-century adaptation, the use of *basso continuo* no longer applies to the conventional practice of that century.¹⁶¹ In short, the sum of the Mendelssohn's adaptation is that the sound is fuller from the briefest of musical ideas to the longest of choruses.

¹⁶¹ It is likely that the keyboardist would arpeggiate the chords so the essence of the recitative style is preserved. This is especially effective in the dry recitatives.

Conclusion

The legacy of this Mendelssohn's adaptation is linked to the Bach Revival saga. For Mendelssohn, the impact Handel's dramatic music had on his own output is immeasurable. When we consider Mendelssohn's adaptation of this masque in light of his other adaptations, a clearer image of a young composer still in training emerges. In one way, these adaptations are a kind of teaching method, which positioned Mendelssohn in the middle of revivalism and adaptation. Furthermore, it caused him to manage the logistics surrounding a historical performance of one of Handel's more popular works. This involved making an arrangement that mitigated the change in design of certain instruments, as well as instruments not at Handel's disposal at the Cannons residence. Finally, Mendelssohn recomposed portions of the masque, perhaps to integrate his own musical ideas on the subject. In sum, Mendelssohn's *Acis and Galatea* reflects all of these considerations, and the result is a musical score that sounds like one of Mendelssohn's vocal works circa 1830.

Chapter 5

Conclusion

Mozart's and Mendelssohn's adaptations of *Acis and Galatea* are representations of Handel's music at a later point in time. They are attempts at making older music viable in a more contemporary performing context. By updating this masque, Mozart and Mendelssohn offer alternate approaches to performing *Acis and Galatea* beyond its original historical and performance context. Each adaptation offers a unique perspective into the performance practices of the 1780s and the 1830s. In the twenty-first century, audiences have a multiplicity of options on how they choose to consume live performances of early music.

With Handel's *Acis and Galatea* and the subsequent adaptations, there is a unique opportunity to explore performance practice as a case study. The differences among the adaptations offer a glimpse at how each composer approached the performance of Handel's music. These alterations, in part, reflect the evolution of performance practice throughout the eighteenth and nineteenth centuries. In terms of musical markings, there are two kinds. The explicit kind is readily identified in the score, but the implicit markings—those that supersede the necessity for an indication—including decorations, minute changes in dynamic levels, agogic text stress, and improvisation of any kind. Performing music with any performance practice in mind is more than understanding the implicit musical markings. Nevertheless, an implied performance practice is guided by familiarity with how the music was performed.

These later versions of Handel's *Acis and Galatea* exist in a broader collective of works that have been adapted. Their arrangers sought to include this masque as part of a group of works that were being revived. In part because of the growing interest in presenting older music in the contemporary performance practice, Mozart and Mendelssohn made adaptations of Handel's *Acis and Galatea*, and each one is simultaneously comparable and incomparable to Handel's

score. They are testament to the desire of individuals like van Swieten and Zelter, by way of choral societies, continued to present older music. They are both original compositions and arrangements of original compositions. They also are alternative approaches to how we can approach historically informed performance practice today.

Moreover, these adaptations exist on an early-music-revival spectrum, even though they are products of an earlier time. The Mozart and Mendelssohn adaptations reflect an interest in the performance of older music. Their brand of early music performance is vastly different from the brand of today, but it is familiar with today's brand because it desires an exploration of what has come before—even if the means to get there are different. As much as the early music movement has changed the way modern musicians approach their performance of early music, there is still a difference between a period performance and a modern performance. Performance practice is not a fixed idea. It continues to evolve in conjunction with contemporary music in ways never before experienced.

The discovery of how each composer addressed the music of *Acis and Galatea* with respect to the performance practices of his own time has offered fresh insight into the liquidity of performance practices and periodization. Their choice of instrumentation, the countermelodies they composed in order to incorporate additional instrument parts, the explicit rendering of articulation markings, and the pursuit of maintaining Handel's musical themes while incorporating their own musical ideas demonstrated their capacity to adapt older music. Historical authenticity and purism has only entered the discussion on historically-informed performance practice in the last century. For Mozart and Mendelssohn, it was the adaptation that equated the inequality between performance practices, all the while finding instances to integrate newer music with older. Therefore, performance practice is what is rendered from the adaptation, not the other way around.

The obligation of modern musicians who engage in performing early music in light of this movement is to integrate a historically informed performance practice alongside a contemporary performance practice. Such a vast history of performance practices is entirely unmanageable by musicians who are trained in a modern performance. Within the realm of historically informed performance practice, there are particular ways to approach music from various eras. Experts of each kind of performance practice approach music in a distinct way in order to convey the differences in musical styles. There is, of course, the third part of the model, which is, those musicians who play early music with some of the equipment and with some sensitivity to approach. For these musicians and the ensembles they make music in, historically informed performance practice is less absolute and more of a suggestion. I can find nothing wrong with this kind of an approach to early music, as long as it is understood to be but part of an approach towards the performance.

The future of the early music movement will continue to broaden expectations of musicians who perform early music and the work of this thesis is to add to the discussion of its usefulness and its application to other performance practice issues. The fundamental question remains, how is the music to be performed? Whether or not the instruments are historic, whether or not the performers are playing in a historically informed way, and whether or not the music has been edited revised or adapted, musicians distinguish their approach to performance practice among music from different eras. The Mozart and Mendelssohn adaptations change the way we look at performance practice because they blur the lines between period-specific performance practices. They offer options to performing Handel's *Acis and Galatea* and they expand the breadth of the early music movement.

Appendix: Instrumentation of *Acis and Galatea* in Three Versions

Composer	Handel	Mozart	Mendelssohn
Title and Catalogue	<i>Acis and Galatea</i> (HWV 49a, 1718)	<i>Acis und Galatea</i> (K. 566, 1788)	<i>Acis und Galatea</i> (n/a, 1828)
Librettist/ Translator	John Gay	Gottfried van Swieten	Fanny Hensel & Felix Mendelssohn
Chorus Voice Parts	STTTB	SATTB	SATTB
Instrumentation	Violin I & II Soprano Recorder Oboe I & II Basso Continuo: Violoncello Double Bass/Violone Bass Viola da Gamba Bassoon Theorbo Harpsichord	Violin I & II Viola Violoncello Double Bass Flute Oboe I & II Clarinet I & II Bassoon I & II Horn I & II Piano	Violin I & II Viola Violoncello Double Bass Flute I & II Oboe I & II Clarinet I & II Bassoon I & II Horn I & II Timpani Trumpet I & II Trombone I & II Serpent Piano

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